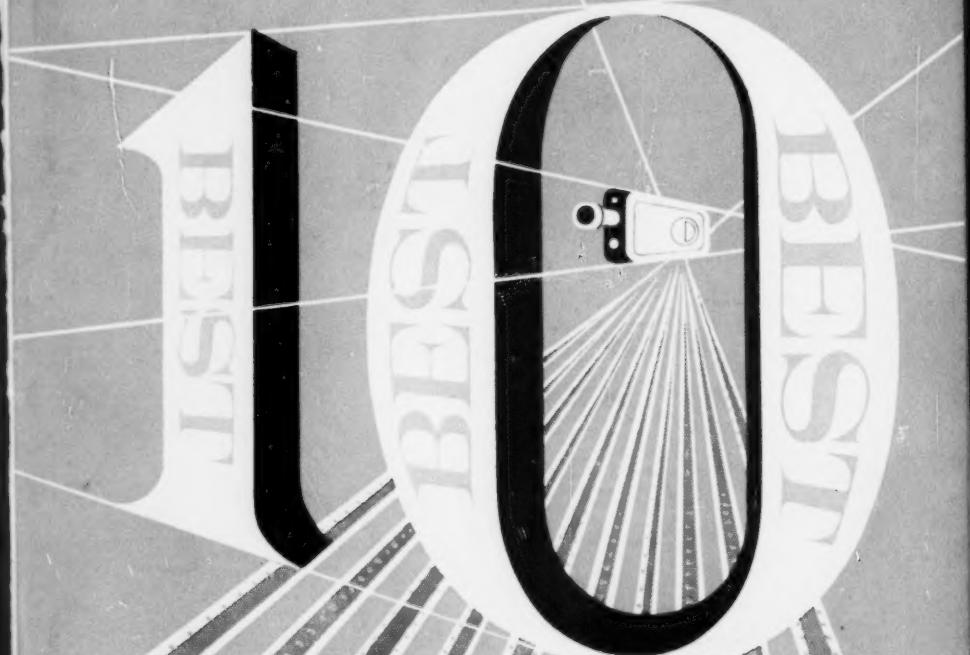


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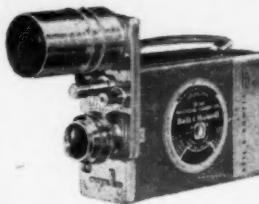
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G.B.—B. & H. Sportster, f/1.4 lens	£77	8	0
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Keystone K50, f/2.5 lens	£79	3	6
Keystone A9, f/2.5, spool load	£68	15	0
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G.B. Bell & Howell 603, mag. load, f/1.9	£97	10	0
Bell & Howell 200T, f/1.9 see above	£165	0	0
Bell & Howell 70DE, f/1.9, spool load	£275	0	0
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75mm, f/2.5, 15mm, f/2.8 lens	£225	0	0
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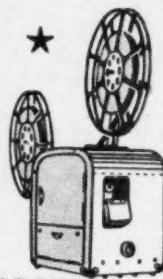
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16mm. SOUND PRO-
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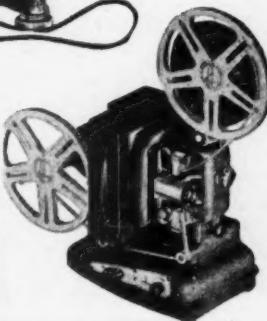
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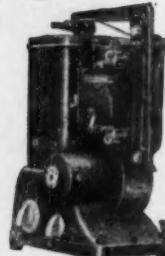


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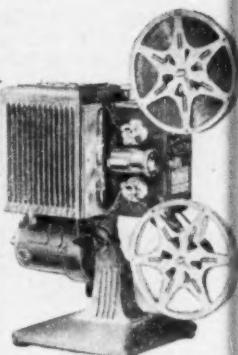
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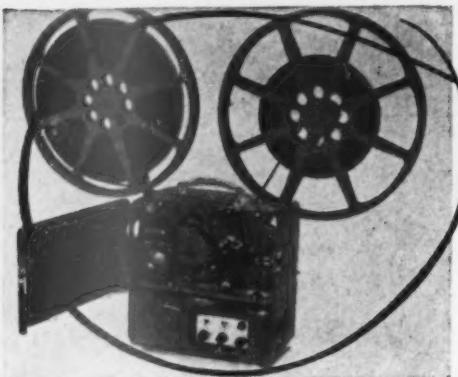
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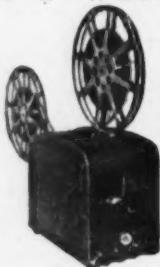
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Amateur CINE WORLD

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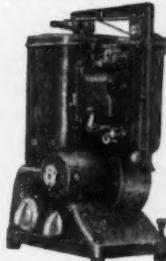
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350ft., Kodachrome, Bell & Howell 70E camera



A Day with Looe Sailing Club

Calling to You

A DOCUMENTARY FILM BY ST. JAMES FILM SOCIETY
800ft., Kodachrome, Bell & Howell 70DA camera



Head in Shadow

Fair's Fair

A PLEASURE GARDEN ADVENTURE BY GORDON DAVIES
650ft., Pathescope S.S., Path scope Motocamera



A Dog's Life

Head in Shadow

A STUDY BY MARKFILM PRODUCTIONS
400ft., Gevaert, Kodak M camera



Portrait of Wycombe

Never a Cross Word

A COMEDY BY THE SALE CINE SOCIETY
500ft., Kodak Super X, Bell & Howell camera



Portrait of Wycombe

A SURVEY OF A TOWN BY THE HIGH WYCOMBE FILM SOCIETY
100ft., sound-on-film, Ilford Pan F and H.P.3, Stewart Warner cameras



Sestrieres, 1949

AN IMPRESSION BY THE OXFORD UNIVERSITY EXPERIMENTAL FILM GROUP
750ft., sound-on-film, Kodak Super X and Super XX, one Bolex, one Agfa and two Bell & Howell cameras

Student of Heidelberg

AN IMPRESSION BY THE CAMBRIDGE FILM SOCIETY
750ft., sound-on-film, Ilford H.P.3, Bolex camera

The Millstream

A COLOUR CARTOON BY THE ASHLEY FILM UNIT
100ft., Kodachrome, Victor 4 camera

Each wins outright a silver plaque and a cash award of £10. All but "Fair's Fair" (9.5 mm.) are 16mm. films.



The Millstream



Calling to You



A Day with Looe Sailing Club



Never a Cross Word



Student of Heidelberg

The judging of the competition has taken much longer than usual, and we have not had time to prepare frame enlargements from all ten films for publication in this issue, but each production will be fully illustrated in subsequent issues.

Highly Commended

16mm.

A Boston Story (650ft., S.O.F.) by Boston Film Society ; **A Journey in Southern Persia** (600ft., Kodachrome) by G. C. Archer ; **Continental Round-up or Three Men in a Car** (650ft., Kodachrome) by F. Szekely ; **First Class** (400ft., Kodachrome) by Ian G. Macleod ; **It's in the Air** (500ft.) by Harold Street ; **Memento Mori** (400ft.) by Stanley Herbert.

Nothing to Fear (250ft.) by High Wycombe Film Society ; **R.H.D.R.** (400ft., Kodachrome) by S. Whiteley ; **Service Partners** (800ft.) by Ernest Taylor ; **Target Lunar** (725ft., S.O.D.) by J. Barton ; **The Grammar School at Work and Play** (1,400ft.) by G. H. Higginson ; **The Old Market Square** (550ft., S.O.F.) by Nottingham Film Society ; **Threads of Fantasy** (400ft., Kodachrome, S.O.T.) by J. G. Gaskell ; **Tyrolian Trails** (350ft., Kodachrome) by F. Szekely.

Leader Awards

16mm.

Accidents at Work (380ft.) by H. A. Postlethwaite ; **A Gift in Time** (550ft., Kodachrome) by Walter Postlethwaite ; **Alfreda** (100ft., Kodachrome) by Mrs. Dorothy M. Walker ; **Battersea Pleasure Gardens** (350ft., Kodachrome) by V. Z. McKeon ; **Black Magic** (300ft.) by Alfred H. Upton ; **Burford** (350ft., Kodachrome) by A. G. Morris ; **Campsight** (300ft., Kodachrome) by R. Cosford ; **Christmas, 1950** (400ft., Kodachrome) by J. D. Cunningham ; **Day at the Funfair** (350ft., Kodachrome) by Brian R. Everett ; **Festival of Britain** (200ft., Kodachrome) by Dr. Arthur Sheard ; **George's Millions** (150ft., Kodachrome, S.O.D.) by Oxford University Experimental Film Group ; **Green Valley** (300ft., Kodachrome) by Maurice Edmundson ; **Hikers Haunt** (370ft., S.O.T.) by Sevenoaks Cine Society ; **I Know a Garden** (350ft., Kodachrome, S.O.T.) by D. C. Finch ; **Jollidays** (400ft., Kodachrome) by Dr. Arthur Sheard ; **Kulu, Vale of the Gods** (400ft., Kodachrome, S.O.T.) by Stanley Jepson, A.R.P.S. ; **Nursery School** (645ft.) by Leslie M. Sargent ; **Safeguard** (380ft., Kodachrome) by Walter Postlethwaite ; **Sinister Valley** (500ft.) by Mercury Film Society ; **Surrey Encounters** (360ft., Kodachrome) by Gordon D. Everett ; **Sweetie Themmies** (1,350ft., Kodachrome) by A. T. Forman ; **The Atlantic Seal** (650ft., S.O.T.) by Wallis W. Power, A.R.P.S. ; **The Bernese Oberland** (860ft., Kodachrome) by K. F. Craggs ; **The Birthday** (350ft.) by G. F. Houston ; **The Hare and the Tortoise** (750ft., Kodachrome) by D. R. Winslow ; **The Hat** (750ft., Kodachrome) by John D. Gilmore ; **The Key** (650ft., S.O.F.) by Walter F. Broome ; **The Planet** (550ft.) by Planet Film Society ; **The Scottish Snowgrounds** (800ft., Kodachrome, S.O.F.) by Harry Birrell ; **The Spinning Wheel** (100ft., Kodachrome) by Lionel A. Butler and A. H. Malcolm ; **Under Canvas** (350ft., Kodachrome) by A. C. Whitehead ; **Week-end Quartet** (500ft., Kodachrome) by W. S. Dobson ; **Wharfedale** (800ft., Kodachrome) by Bradford Cine Circle ; **Wild Company** (800ft., Kodachrome) by J. A. Pighills.

9.5mm.

Children of the Jungle (400ft.) by Stanley Jepson, A.R.P.S. ; **My Friend England** (200ft.) by R. B. Parker ; **Sea Rhythm** (400ft.) by Keith W. Brooks ; **Souvenir de Cassis** (250ft.)

Leader Awards

(Continued)



Student of Heidelberg

A Gallery of Prizewinners

CHARLES CARSON AND PETER GREEN are mainly responsible for *Student of Heidelberg*. The film started life under other guidance, but after an 'ideological split' Carson and Green took control. Neither of them had had much cine experience when, as undergraduates, they set out for Heidelberg, but the experience they gained in shooting was as nothing—they say—compared with the vast amount they learned in editing and compiling the sound track—a job that took two years on and off. (In between times Carson made *Lady for Lunch*, one of the 1950 Ten Best.)

They insist that photography is only the part of the heidelberg you can see. The formidable nine-tenths which causes all the trouble—and the tackling of which is the real joy and satisfaction of movie-making—is hidden beneath the surface. Hazards of navigation included the practical difficulties of obtaining tape recorders, building a mixing unit and borrowing a projector, and the more intangible problems of the composer who wouldn't compose, the orchestra leader who 'vanished' for a month, the German student whose voice sounded too English and hundreds of other petty irritations mostly occasioned—they blandly confess—by their own carelessness.

Peter Green last year gave a 15 minute talk on the Home Service on the making of the film, but there does not seem to have been any noticeable quickening of public interest, probably because the great listening public was either on its way to work, washing up the breakfast things, or still in bed: it was broadcast at 9.15 a.m.

GUY CÔTE

The 26-year-old French Canadian who did most of the directing and producing of *Sestrères*, 1949 (direction



Guy Côte



Peter Green Charles Carson

8mm.

Background to the News (250ft.) by Louis N. Warwick; **Festival Journey** (280ft., Kodachrome) by G. H. Hesketh; **No Road** (170ft.) by Louis N. Warwick; **Once Upon a Time** (375ft., Kodachrome) by Dr. M. B. Thompson; **Rescue** (300ft.) by R. Hainsworth; **Southern Siesta** (360ft., Kodachrome and monochrome) by Derek A. Aitken; **Television Calls Upon the Plastic Industry** (400ft.) by A. L. Harvey; **The Circle** (40ft., Kodachrome) by G. R. Brandon; **Twelve Crowded Hours** (150ft.) by John and Mary Soulaby.

and production in the early stages were by Hugh Wyn Griffith, is a Rhodes scholar from Quebec province and has been editor of "Iris", the well-known University undergraduate magazine. His cine experience dates from October, 1949, when the film was first proposed, but although he was then secretary of the O.U. Film Society, he knew nothing about making films. With a good cameraman, however, and Wyn Griffith's advice, he became an apt pupil, so that by March of the following year he was able to undertake the whole of the editing.

The film was not completed until March, 1951, by which time he had become interested in the ballet film experiment, *Between Two Worlds*, progress reports on which have appeared in recent issues of *A.C.W.* He took on the onus of production of this film until July (when Derrick Knight took over) and has since concentrated on organising the studio, writing a detailed script, and directing. He seems to thrive on negotiating obstacles (certainly they were formidable enough in the ballet film) but when *Between Two Worlds* has been completed—he is now editing it—he will leave the ranks of the amateur for a post as assistant director to the National Film Board of Canada.

JOHN DABORN

age 22, is the man behind *The Millstream*. His interest in animation began in 1946 when he made a flicker book featuring three cartoon characters. Then a friend suggested that he should draw the figures larger and try making a cartoon film. So he bought a 9.5mm. Dekko and produced a 60ft. black-and-white picture. The result encouraged him to make *The Millstream*, which was originally shot on 9.5mm.

Meanwhile interest spread to family filming and



Tony Rose



John Daborn



Edward Wilcox



Gordon Davies

then to photoplays and documentaries, and with the help of friends he founded the Ashley Film Unit in 1948. They enjoyed three years of production, making twelve club films (he himself has made 33 since he took up movies). The Unit is now amalgamated with the Kingston C.C., of which he is production secretary.

He has two jobs, both full-time. His 'official' one is in a city advertising agency, the other film-making, to which he devotes the whole of his spare time. And when you consider that, although it runs for only four minutes, about 2,000 drawings were required for *The Millstream*, you will understand just what is meant by 'full-time'. The film took fifteen months to make. Daborn undertook all the art work but managed to persuade his twin sisters to paint in a number of the cels. His ambition? To get a job in a cartoon studio and to own a Bolex camera.

GORDON DAVIES

is known to a vast audience as radio's Dick Barton and for his work in other radio roles. (He will shortly be heard in "Flint of the Flying Squad".) Apart from helping to turn the handle of a friend's Pathé Baby projector in the early '30's, his cine experience was confined to reading and close observation of films until September, 1950, when his wife borrowed for him a friend's Motocamera—presumably (she says) "having had enough of me mooning about bewailing that I needed at least £400 worth of equipment before being able to commence any practical work".

A trial convinced him that the f/3.5 fixed focus camera "was not as bad as all that, and that quite a lot could be done with it". So he bought the camera and promptly made two prizewinning films with it—*Wedding Day* (with a friend as cameraman) and *Halito, Penelope!* ("all my own work"), both of which won awards in the A.C.W. Intermediate contest.

"Apart from the pleasure and excitement of getting into the Ten Best, I look upon the award as a challenge to go right ahead, improve my cine work, and make some good pictures, or else . . ." Just now he is searching for ideas for another film, and in the meantime has started on a series of portrait stills.



Bruce Lacey



John Rolfe



Lewis Webley

Edward Dicks

John Sewell

TREVOR LIVESEY

is the 19-year-old director of *Calling to You* made by the St. James Film Society of Southport. The average age of the technical crew of eight is 20. He began cine work two years ago, but took up still photography when he was 13 and was a student of photography at the Manchester College of Technology. He is now attending a process-engraving course there.

His only other film is a 9.5mm. production, but he was technical adviser for the society's 1950 film, *In the Bag*. More than anything, he says, he would like to direct a 16mm. colour lip-sync drama in the French genre.

MARKFILM PRODUCTIONS

conceals the identity of four art students—John Sewell, Edward Dicks, Bruce Lacey and John Rolfe. *Head in Shadow* is their first film, and they started pretty much from scratch, for only one of them had any experience of using a cine camera. There were no clearcut divisions of work: it was all very much a pooling of ideas.

Daniels, because he lived too far away, did not take an active part in the production but contributed significantly to it with ideas for the story. Lacey played the lead but also helped materially behind the camera. Both Dicks and Rolfe also took both acting and technical roles, and Sewell was in general charge of the proceedings.

W. MARTIN

or Bill Martin, as he is known locally, is a garage proprietor at Looe. He says that for some years he had wanted a cine camera but wouldn't afford the outlay. "Then at last I decided," he says, "that at my age—50—it was now or never". So he bought a camera and made *A Day with Looe Sailing Club*.

Below : The members of the Markfilm Productions team.



W. Martin



Trevor Livesey

He exercised the same care and thoroughness in choice of equipment as he spent on his film. There is no cine society in his part of the world, and no one who could offer technical advice, so : "I carefully studied the articles and advertisements in *A.C.W.*, and spent many interesting hours speculating on the price variations and the reason for them. And it was only then, assisted by the advice offered in *A.C.W.*, that I took the plunge."

TONY ROSE

is the producer of *Portrait of Wycombe*. The film had no director, and he affirms that the credit for the production belongs to the writer, cameraman and editor. The High Wycombe Film Society was founded in 1947 by John Aldred as an offshoot of a film appreciation society which it has outlived. Films include *Fult Circle* (1947), *Leave It To Me* (1948), *Paper Boat* (1949), *Indictment* (1949-50), *Nothing To Fear* (1950-51). It now has twelve members, most of them in their twenties.

Of those responsible for *Portrait of Wycombe* several, Christopher Barry, Philip Hudsmith, Eric Saw and Rae Evans, are employed in the film industry and seek in amateur production an additional outlet for their energy and ideas. But Robert Mead works for a firm of agricultural contractors, David Anderson is a civil engineer, Stanley Styles repairs pianos and Marjorie Bramble is a schoolteacher.

LEWIS WEBLEY

met his wife in the schoolroom—he was formerly a schoolmaster and is now assistant works manager of a press tool making business of which she is a director. The rearing of their four children forms the basis of his film work, and with this cast, plus a spaniel, two

miniature poodles and occasionally a litter of puppies, he has no trouble in finding actors who do not need to be asked twice to perform. In addition to *A Dog's Life*, he has made another family film, *Down Where the White Horses Play*, both of which won awards in Sutton Coldfield C.S. competitions; and his first film—on factory life, made in 1948—also gained a club prize.

He believes that the domestic film should have purpose and meaning just like any other kind : mere recording is not enough. His one ambition having been to win an *A.C.W.* silver plaque, he is now rather at a loss for something to replace it, but has too much good humour and is too aware of the shortcomings in his work to act like Alexander. "I wish I could re-take some of the shots of the 'absurd' poodle (your description of 'Lindy cut my wife to the quick') but she has surprisingly changed from chocolate colour to ash blonde, and matching would be impossible."

EDWARD WILCOX

director of *Never a Cross Word*, was born on Nov. 5th, 1886, and observes that he is too young for burning. He became interested in amateur cinematography from the projection angle in 1943 when, as a diversion for his employees—he is managing director of a company manufacturing electrical equipment—he arranged 9.5mm. shows in his canteen and in local halls. At the time, he says, "I was so 'dumb' about amateur cinematography that I did not even know that there were 8mm. and 16mm. film sizes in common use, but from the columns of *A.C.W.* and through membership of the I.A.C. and the Salford (now Manchester) C.S. (of which he later became chairman) I gathered what knowledge of movie making I now possess".

As chairman of the Sale C.S. since its formation in 1950, he pressed for production activities, feeling that screening and criticising films were not enough. Then Alan Combès, manager of a local bank, came up with a story—he takes the part of the husband in the film—and Edward Wilcox became director "in much the same way, I suspect, as the urchin who owns a football becomes the obvious choice for captain in a back street game.

"When the question of locations arose I offered the use of my house, with its unusual facilities for shots of all kinds without undue domestic disturbance, plus a 20 amp. meter and plugs all over the place. Who, then, more fitting than the owner to be director, notwithstanding that he had no more experience of directing than the cast had of acting?" But among the leading members of the Society is J. J. Butterworth, a former Ten Best winner, who gave invaluable assistance.

The director's own filming efforts have been confined to holiday and domestic films (16mm.), a record of Wythenshawe's Civic Week celebrations and a local sports meeting. He would now like to direct something a little more ambitious, "preferably of a humorous nature and definitely not high falutin'".

Ten Best Premiere

The first showing of the A.C.W. Ten Best Films of 1951 takes place at the Houldsworth Hall, Manchester, on Friday, April 25th, at 7.30 p.m. The presentation will be by the Manchester Cine Society. Tickets—2s. 6d. each—are obtainable from L. T. Kletz, 427 Bury New Road, Salford 7, Lancs. Remittances should be made payable to the Manchester Cine Society, and a stamped addressed envelope should be enclosed with applications.

London and Provincial Presentations

Four sets of the prizewinning films will be available for presentation by clubs and other sponsors from May 16th. Application for them should be made to A.C.W. from April 23rd onwards. They are loaned free provided they are shown to an audience of not fewer than 200 per performance. Attractive posters and illustrated programmes are available. Bookings must be for firm dates and should include the following details for publication in the Show Diary which appears in each issue of A.C.W. : name and location of hall, date(s) of show, time(s) of commencement, prices of tickets, name and address of official from whom tickets may be obtained.

A SURVEY

OF THE TEN BEST ENTRY



A DOG'S LIFE

The quality of the entry for the Ten Best Films of 1951 competition reaches the highest level yet, there being far fewer films than usual left at the post. No doubt this is due in part to the fact that our Intermediate competition last year skimmed off the films by the less practised hand. Intermediate has justified itself as a nursery, one winner in that competition getting a rating in the Ten Best (with a 9.5mm. film, too) and another taking a plaque for the film that won the earlier lesser award.

Club entries, on the other hand, are down both in quality and numbers, but there is a marked increase in the number of films made by smal' groups. Despite the acute shortage of film stock, the average length of the films submitted is greater than in previous years. In some ways this is a good thing. The amateur film play too often fails because the footage is insufficient for the establishing of character; but we view with some qualms the tendency to length in holiday and travel films. In some of the entries of this type there was enough material for two or three films; in others too much for one but of insufficient variety for more than one. For example, if a small river shows no marked characteristics throughout its length, 1,200ft. is far too much footage to devote to it.

As was to be expected, there was a considerable number of films either directly about the Festival of Britain celebrations or



NEVER A CROSS WORD

owing their origin to the celebrations. Two such figure in the Ten Best. Some of them were sponsored by local authorities but the producers received no financial return for their work.

In any normal year many of the Highly Commended films would have earned a Ten Best rating, and to indicate the closeness of the result we have adapted the unusual course of selecting at random for comment in this Ten Best issue only five of the plaque-winning films together with five of the Highly Commended productions (also picked at random). Comments on the remaining films will be published in subsequent issues.

Image Quality

While, however, the artistic quality of the films is such as to have made judging difficult, we must add that we are unhappy about the superficial technical quality of many of them. Dirty gates and variable exposures are too much in evidence. Image quality seems to be in inverse ratio to the imaginative qualities displayed. The more imaginative the film, the more impatient the producer of the minor details that make for polish. It is difficult to understand the outlook of the sensitive worker who is quite willing to spoil the ship for a ha'porth' of tar. Doesn't a wriggling hair in the gate almost drive him to distraction? Can't he see for himself the disastrous effect of an over-exposed shot?

If the professional is careless or unlucky, he buries his mistakes. The amateur cannot afford to do so, and in any case film stock has been so scarce that he just couldn't re-shoot even had he wanted to. In

accepting minor blemishes we took this into account. In any case, it seemed to us indefensible to throw out a good film solely because of scratches on the veneer and to choose in its stead a less imaginative work because of its better polish. We appreciate, too, that there have been processing difficulties and that the amateur has in most cases to cut and screen his one and only print. Further, he has often had to use out-dated stock.

Some of the films selected for presentation have been treated for the removal of dirt and scratches and consequently look quite a deal better than when they came to us, but we would urge greater care in the mechanics of our craft. Pride of workmanship demands no less.

As usual, choosing the programme for



A DOG'S LIFE

the public shows—a longer one than last year's—has given us head-aches and heart-sches. One of the best of the films, *Calling to You*, we have very reluctantly omitted because its' subject (blood transfusion) is not suitable for what is primarily an entertainment programme. *Sestieres, 1949* we have also omitted—again much against our will, for it would have been an attractive 'selling point' to have shown in the same programme the work of the rival Universities—because anyone who wants to see it can readily obtain it from the British Film Institute library.

The omission of *Fair's Fair* has given us perhaps the acutest qualms of all, for this is the first time for years that a 9.5mm. film has been among the Ten Best. Had there been facilities for blowing it up to 16mm., we would most gladly have made use of them, but the presentation of the Ten Best throughout the country is already a sufficiently exacting undertaking, and to demand that the sponsors should screen two sizes of film, with all the attendant

difficulties of setting up, matching screen size, and so on, would be to ask too much of them.

The leaders to the films are not this year produced by ourselves. We were so impressed by the art work in the cartoon, *The Millstream*, that we invited Mr. John Daborn of the Kingston & District C.C. to prepare the design, and the club has expressed a desire to present the titles. Thank you, Kingston!

A DAY WITH LOOE SAILING CLUB

But this film, says the man keen on film art, merely shows people getting their boats ready, launching them, sailing them, returning to the beach, packing up and then going into the club house for a chat and a drink. Precisely. It is as straightforward as its title. There are no camera tricks in it, no symbolism, no 'cleverness'. It is because it is an unassuming, unpretentious job of work that it rings true, for the treatment is entirely in character.

The members of the Looe Sailing Club are not arty types. They do not strike dramatic attitudes as they anxiously scan storm-threatening skies. They are sensible enough not to go out in storms. They do not get swept out to sea or narrowly miss death by drowning. No boats are stove in by pounding seas. They do not fall over tackle.

Personally we are not sailing devotees. We admire the grace of it, but we must admit that we soon get tired of it; but we were held by *A Day With Looe Sailing Club* because it is lively though orderly and because it gives a faithful picture of the people as well as of their activities. The scenes in the club house are particularly effective: the gossiping at the bar, the round old salt who gets a little piqued over the game of dominoes, the hearty inquest on the race with a packet of cigarettes and a box of matches for boats and a glass of beer for the flag.

Well Shot Race

The real race is well shot. Usually a film impression of such events is rather a muddle and it is difficult to assess progress, but here quite a graphic picture is presented from the time the starting guns are fired to the return. And there are very good cut-in shots of the spectators. Winning the race doesn't seem to matter—not do we expect it to: the sport's the thing.

The beginning of the film is so slow that one gets fidgety. The long pan of the boats should certainly be drastically cut. For an

outside audience the considerable amount of introductory footage devoted to establishing some of the members of the club is rather boring, and the compression of incident in some parts of it militates against the smooth unfolding of the tale.

For example, showing one of the members going home to eat lunch in an amazingly short time and then making his way down to the beach is to put too much emphasis on trivialities and to disturb the rhythm. It would have been enough to have begun that particular sequence by a shot of him rising from the table. But sketching in their widely varying jobs to indicate that sailing is not the exclusive pastime of the few was a nice touch. One can well understand that the whole of the introduction would go down well with the audience for whom it was intended : the club members themselves, but it will be omitted from the Ten Best presentations. (Bolex H.16, Kodachrome—consistent colour : this is indeed a subject in which it shows to advantage—Avo, M.P.P. tripod, titles made by the author on Wakefield titler.)

CALLING TO YOU

Though they were probably conscious of its minor faults, the production unit of the St. James Film Society must have felt a warm glow of satisfaction when they screened *Calling to You* for the first time, for it is indeed a satisfying film. Designed as a recruiting document for blood donors, it opens with a young man in a works' canteen impatiently tossing aside a postcard about the blood transfusion service. An elderly man retrieves it and speaks to him.

Flash-back : elderly man at work. He is seized with stomach pains, is removed to hospital (it is a pity that, as in all films of this kind, there have to be shots of the ambulance speeding on its way, for it is pretty obvious that those in dire need of medical attention could not get to hospital under their own steam). He is given blood transfusions and finally emerges restored to health, but the transition to his departure is imperfectly contrived and the shots of his reunion with his family are rather awkward.

Back to the canteen. The young man is impressed and decides that he might as well become a donor. We go along with him to the transfusion centre and are discreetly shown how simple and painless it all is. "Regular donors say if people could see how easy it is there would be no shortage of volunteers." Then, because mere assurance of lack of physical discomfort might not be sufficient to persuade the



A DAY WITH LOOE SAILING CLUB



HEAD IN SHADOW

hesitant, we are shown what happens afterwards, so that the importance of his contribution is brought home to the prospective donor.

The producers do this not by a melodramatic episode in which a distraught mother tears her hair while little Eric expires before her eyes on account of there having been a run on the insufficiently stocked blood bank, but by showing the processes from the drawing off of the blood to its despatch to the hospitals. A drop of blood of a known group is mixed with that of an unknown group, and the latter's group found by its reaction.

Recruiting Campaign

We are in a works canteen again. A recruiting campaign is on. While a man makes an appeal from the platform, nurses go among the diners, taking names and addresses of volunteers. There are some nice character cameos in this sequence. A diner laconically gives consent in between prodigious mouthfuls. Someone asks : "What ! Me give blood on this ?"—this being the meagre meal on his plate, but assents nevertheless.

The few accident sequences—being run over by a car, being scalded, a dock worker being felled by a huge beam—are not very convincing, but they are only slight episodes.

The inexperienced producer would have filled the film with accidents. Finally, we are shown the area which the Liverpool service covers, and a sub-title asks for volunteers. *Calling to You* does its job well. The acting of the two principal characters is good and the rest portray their real life roles convincingly. The result is that the film holds the attention throughout—and, despite the subject, it is not gory.

An example of how easy it is to overstep the mark by wrong treatment is provided by W. Postlethwaite's *Safeguard*, a film of only little less important purpose but which develops into a fiesta of butchery. It is to be hoped that the producer warns the audience of its nature before it is shown, for on the pretext of demonstrating the care exercised by the public health authorities, it is unpardonable to thrust upon a general audience shots of the slitting of a pig's throat (in Kodachrome) and the disembowelling of the animal. But the shot that revolted us most was the least bloody: a tubercular infected spot in a piece of the meat. It put us off bacon for weeks.

Echo Answers Why?

The bad meat is condemned. The good is cured, goes to the shop and is purchased. *Safeguard* does no more than tell us what we know already: that the public health department attends to our interests by supervising the bloody work in abattoirs, but just why the public should be forced to go along, too, passes comprehension, for these shots contribute nothing to the theme. Nevertheless, the film is well enough made, and for that reason has been awarded a Leader, but it is doubtful what good, if any, it can do. It is thoroughly distasteful for general audiences and surely will not teach butchers anything.

Calling to You, on the other hand, can be shown without qualms to any audience, though clearly it is not suitable for entertainment programmes such as the Ten Best are designed to be. The St. James unit have gone to a great deal of trouble to produce an unemphatic, clearly narrated document, and it will be surprising if it does not fulfil its purpose. (Filmo 70 DA, Kodachrome, Weston meter, home-made tripod, professionally lettered titles filmed in home-made titler.)

A DOG'S LIFE

This very happy film by Lewis Webley won one of the principal awards in last year's Intermediate competition, and we are happy that its success in the Ten Best will give it the opportunity it deserves of



A DAY WITH LOOE SAILING CLUB

being widely shown. We do not propose to repeat the comments on it published a few months ago. Suffice it to say that it is the pleasantly narrated story of Lindy, a long-suffering poodle who shares in the joys and hazards of domesticity and a holiday by the sea with three small boys and their parents.

There are some jump cuts in it and the seaside sequence could be trimmed with advantage, but it keeps one chuckling throughout. In brief, it is a successful family picture because it has theme and point and is touched with a light-heartedness which brings the family alive. "But I am sorry," says the author, "that I could not re-take and re-cut". (Bell & Howell 70E with 1in. lens, Kodachrome, Weston meter, very occasional use of Thalhammer tripod, titles by the author filmed in Cinecraft titler.)

NEVER A CROSS WORD

"Our aim in making this film—our first," says the Sale Cine Society, "was to produce a comedy with a rational story, avoiding slapstick and anything far fetched, so that our audience could say: 'That could happen to me'". The Society has succeeded—and not only because the comedy is light and credible. The plot has not made excessive demands on the players: it comes well within their compass, so that when we add that the acting is among the best we have seen in an amateur film-play, we pay tribute not only to the cast but to script writer and director and everyone else who had a hand in the film.

Two of the characters have a slight edge of caricature, and Father tends to over-act just a little (not enough to worry one), but this was probably because the script called for him to register rather more emotion than was warranted by the situations and his character as nicely revealed in the film.



THE MILLSTREAM

He is frustrated in his desire to solve the *Manchester Guardian* crossword puzzle. Mother will not allow it at the dinner table (his reaction is a little exaggerated, for mother is clearly no martinet, though no less obviously she knows how to get her own way).

Daughter coaxes him into a good temper with a cigarette. Dinner over, he is not allowed to retire with the crossword straight away. With cigarette dangling from lip and newspaper tucked under chin, he helps carry the dinner things to the kitchen. During the washing-up the paper is propped up on the draining board.

At last, after having carried in the coals, he is able to settle down alone in peace. Daughter is changing her dress upstairs and mother is titivating her hair. A ring at the door. Mother, hairpins in mouth, calls for him to answer it. It's the daughter's young man, dressed for an evening out, but he has brought a gramophone record with him. He puts it on—it's hot jazz—and the two young folk listen ecstatically. Mother winces but manages an approving smile when she catches the young man's eye. Father is less successful in hiding his feelings. Daughter smiles at him in affectionate good humour.

The Gossip Arrives

The record played, the couple depart. Now for a quiet, comfortable evening! He studies the puzzle again. A ring at the door. It's a friend of the wife's. And how that woman talks! He tries unsuccessfully to concentrate on the crossword, but it would have been no good, anyway, for—still chatting away—she hooks the paper out of his grasp and looks for the entertainments column.

Has wife seen this film? (No sub-titles here or anywhere else in the film.) Yes?

Oh, pity! Well, what about this one? No? Good! Good! Mother goes upstairs to put on coat, but it's no use Father thinking about the puzzle just yet. True, the visitor is fully occupied in making up her face, but she still carries on a one-sided non-stop conversation.

Little crows of admiration at mother's outfit, and then they are off, after he has been warned not to let the fire get low. Of course he'll see to it that there's a blaze. Why, a lump of coal is halfway to the fire—when he puts it down as the answer to one of the clues occurs to him. It remains on the hearth . . .

He slowly becomes aware that he is cold. The fire is nearly out. Drastic action is called for. He hangs the paper in front of a fire to produce a draught. Ah, it's beginning to draw. His hand fumbles for the cigarette box which he'd carefully put on the mantelpiece. Somebody has returned it to the table. Drat those women and their passion for tidiness! He crosses the room and lights up. A tongue of flame licks round the paper. The part containing the crossword is consumed. This, he bites out with expletives, is the end. And it is.

Likeable People

These are really credible, likeable people in a credible, happy household. All play their parts admirably. Mother is placid but firm, daughter and young man entirely convincing, the gossip funny without being silly. The direction is smooth, the camerawork assured. If there were any false starts or dithering, the editor has effectively removed them.

The first part of the film is a trifle slow, principally because of an insistence on coming and going through doors—an emphasis which few amateur film plays seem to avoid. Characters come and go in professional films, too, but in these entrances and exits are not so noticeable because the rooms are larger or the camera crew have more room for manoeuvring—or because there are not so many of them! But the film soon warms up into a much above average comedy which promotes the quiet chuckle and never the unsympathetic laugh. (Bell & Howell camera, Kodak Super X, Weston meter, Siemens tripod, titles by J. J. Butterworth on Cinepro titler.)

THE MILLSTREAM

Very few amateurs make cartoons because, apart from the fact that obviously one needs to be an artist to produce them, the work involved is quite frightening. The odd cartoon that does emerge from the amateur's

workshop usually consists of sketchy stylised drawings, the movement of which is confined to barest essentials. That is to say, if a character is shown talking, often only the head and lips move, the rest of the body being immobile. One accepts these compromises—just as one accepts jerky animation—and asks for little more, for it is demanding too much of one man or a small group to produce the sort of thing that, in the professional world, is the product of the combined effort of a colony of workers using specially built precision equipment and labour saving devices.

Remarkable Achievement

So by any standards *The Millstream*, a four-minute colour cartoon by the Ashley Film Unit (now the Kingston & District C.C.) is a remarkable achievement. There is not much significant incident in it (could scarcely be in the length), but the drawing, animation and swift inventiveness have a fluency suggestive of professional work—modern professional work, not pioneering enterprises like *Felix the Cat* and *Mutt and Jeff* which are still going the rounds. *The Millstream* leaves these at the post. The birds and animals against a forest background are in the modern manner, and the colour is admirably contrived.

Only one thing betrays its amateur origin : a blemish in the cels which would never have been allowed to pass in the professional product. The film was originally made on 9.5mm. two years ago. Then it was decided to make a 16mm. colour version, and the drawings were unearthed. Unhappily the Cellophane had cockled and the blemish is apparent in the film. It must also have caused heart-breaking problems of registrations but these seem to have been triumphantly overcome.

Of course, it is a great pity that there should be this defect but it seemed to us that it would have been absurd to have faulted the film on that account and to have thus set at nought an impressive artistic and technical achievement. (Victor 4, Kodachrome A, Weston meter, home-made animation table.)

* * *

Details of the following Ten Best winners will be given next month :

SESTRIERES, 1949

by the Oxford University Experimental Film Group. Ski-ing woven into dramatic pictorial patterns, with a specially composed musical accompaniment which successfully enhances the mood evoked by the visuals.

HEAD IN SHADOW

by Markfilm Productions. A powerful interpretation of the wanderings of a blind beggar who seeks to find out the contents of a package he picks up from the gutter.

STUDENT OF HEIDELBERG

by the Cambridge Film Society. The life of the student of Heidelberg today and how he is influenced by the past and the two-edged promise of the future.

PORTRAIT OF WYCOMBE

by the High Wycombe Film Society. A portrait of a town which reveals its character as well as the lineaments.

FAIR'S FAIR

by Gordon Davies. An adventure in the Battersea Pleasure Gardens and in the exhibition of sculptures.

HIGHLY COMMENDED

Nearly First Class

A young man gazes sombrely at the water. He clenches his hands and throws himself in. We sigh a little and prepare for yet another heavy drammer. Then we perk up. Two scouts dive in and haul him out. The would-be suicide grins a little as they pummel him back to consciousness. The scouts proceed to other, less spectacular, chores. Yes, the rescue was all part of their First Class Scout test. *First Class*, by I. G. Macleod, show how two of them undertake the test, which involves a journey and a night's camping.

The rescue scenes are followed by a quickly cut series of shots (in one case split screen) showing their various activities. Then comes the journey. The candidates emerge as very likeable lads. When one of them tears his pants, their infectious



STUDENT OF HEIDELBERG



CALLING TO YOU

mirth is obviously not assumed for the camera. And the pants-ripper does not in the least mind being seen absorbed in the reading of a girl's magazine. So often films about scouts do not convince because the leading players are much too good to be true. These lads aren't. They behave naturally.

The film was not intended for showing to a non-scout audience, but we found it perfectly easy to follow. The tests they are required to undergo are clearly put over, and the treatment is brisk. The 'acted' sequence, in which one lad rescues the other who is in danger of falling down a rocky declivity, one can put up with because it is well filmed and briskly cut, and the boys obviously enjoy it. But the drawback—practically the only drawback—is the bad continuity.

Normally one is content to accept continuity imperfections provided they do not seriously impede the flow of the film—one can observe the 'rules' of shot linking too slavishly—but here they are disturbing. On too many occasions the boys are seen in different locations (and sometimes different clothes) in following shots. One is not unduly put out by these jump cuts, but they are irritating—a pity because this is a lively, happy film. (Bolex H.16, Kodachrome, Thalhammer tripod, hand drawn titles photographed on floor.)

Sad American

Every amateur is familiar with the necessity for using people as continuity links in actuality films of any length. Wives and mothers dutifully wander throughout the length and breadth of Britain, gazing to order at the scenery (shot of them looking, cut to the view they are looking at). They serve a very useful purpose and it does not matter that they do no more than look—

provided they are not featured. But if their part in the film is expanded, then the producer must ensure that they change their static role. You do not feature them merely by showing them doing nothing more often.

Haziness about the role of the character who provides the continuity has robbed the Boston F.S. Production Group's *A Boston Story* of full success. An introductory title tells us that an American, tiring of the gaieties of South Bank and Battersea, seeks the quieter pleasures of a country town—Boston. He is boldly featured in shots of the first two places—but he is apart from them, not of them. He merely looks.

Forlorn Charm

He arrives in Boston, strolls round the town, attends a pageant. The pageant seems a dreary little affair. The British take their pleasures sadly. The shots of it have a forlorn charm, but one would have smiled sympathetically instead of wryly had our American shown by smiling too that its disarming ingenuousness had not been lost on him.

On one occasion he is seen with a girl, but he apparently soon loses her, and no wonder. We have yet to come across the young American visitor who within ten minutes of meeting has not told you his name, age, business, hopes and aspirations. Their engaging candour is part of the American charm—and there's a reason for it, and a reason, too, why we are reserved and slow to welcome strangers.

The population of Britain is very large for so small a place, so in self-defence we tend to keep ourselves to ourselves and do not take kindly to intrusions on our privacy. The Englishman's home, etc. But the American's nearest neighbour may be miles away, so he welcomes the chance of getting to know him. (We were going to add that there is an idea for a film in this until we remembered that the idea has been used already in a film made during the war to introduce Tommy and G.I. to each other.)

Sports Meetings

After the pageant the American wanders off to a motor cycle race meeting (this sequence is too long), a swimming gala and a fair. The concluding cycle shots are neatly linked to the opening shots of an aerobatic display. At the fair (it is now night) he takes his pleasant poker face for a sad ride on the dodgems. Perhaps he is sad because he is reduced to sharing the car with a youth. Then he walks to his own car and drives off (effective shots, these). One hopes he fares better at the next town.

The film is made by a group who have a feeling for film and real ability. It probably did not work out quite how they intended, but it does convey the sober pleasures of the place and the charm of a country town. Camerawork varies from the very good to the only adequate, but the *shape* of the film is not always clearly defined. Couldn't the American (a good type, by the way) have met someone, been given an English cuppa, done a little more than just stolidly observe? In its festivities Boston followed a very familiar pattern. What of the place itself? What of the people? They are shown effectively enough, but only in reaction cut-in shots.

There is an SOF accompaniment, beginning with piano and whistling. We think the whistling is a mistake, for on the first screening we indignantly called for silence and lectured the small audience in our theatre on giving the film a chance. Band music accompanies the pageant and a barrel organ and assorted noises for the fairground. Most of the sound effects were recorded on tape by the Unit—though some were obtained from E.M.I.—dubbed on to disc by a local recording engineer and recorded on film. (Bolex H.16, Bauchet and Kodak Super XX, Weston meter, A.C.T. tripod.)

From Dawn to Dusk

The Old Market Square is the sort of film amateurs are often urged to make. The Nottingham Festival Film Unit have made it very well. It clearly shows the life that flows round Nottingham's market square from early morning, when the first workers arrive, to dusk. Much of it appears to have been shot by telephoto; certainly the throngs are very naturally caught and there are many first-class cameos of individuals (notably the speakers and preachers, the girl and boy friend).

The commentary, delivered with characteristic velvety reverence by Frank Phillips, indines a little to fulsomeness, and the occasional note of near-idolatry for an average example of town planning strikes the outsider as just a trifle comic. That's the danger in making a film about one's own town: one tends to eulogise after the manner of the guidebook. The writer assumes that his readers have yet to see the drinking fountain which he describes as an exquisite example of Gothic carried out in Aberdeen granite, so he can probably afford to deal in hyperbole; but when it is presented on the screen he must modify his transports, for it is so easy for the audience to check for themselves.

However, the commentary to *The Old*

Market Square lulls one pleasantly and is a nice enough background, but the buzz track which is occasionally heard is not very suitable—certainly not for the early morning shots when the traffic is far from its peak. In these the track sounds like a busy railway station, though one knows it isn't, for traffic and clock chimes were recorded on the spot with a tape recorder and later fed into the film.

For the general public for whom the scenes do not carry a particular, personal interest, the film is overlong, principally because it is pitched in the same key throughout. The probing eye of the camera is trained on one spot; true, it sees with admirable clarity (and any shots of crowds must have variety), but the narrowness of the location has a circumscribing effect. For Notts folk it is a very fine record which does reveal the people. But they don't appear any different from the people of other big towns and cities.

Could the essential spirit of the place—the spirit that gives it its character and sets it apart from other towns—have been better expressed? Or hasn't it got one? This film is a record of the movement of people in one spot from dawn to night. Is that enough? If you accept that those limits are too hampering, you will at least acknowledge that the film is very well produced and admirably photographed. All the shots have vigour.

The Nottingham Festival of Britain Committee paid for the stock (Ilford Neg. HP3 and Pan. F) and processing. Two Ensign Kincams were used. Exposure meters: a Metrovick most of the time, and a Weston occasionally. And, of course, a tripod was essential: an A.C.T.

A Quirk of Fate

An amateur film play which is more than a photographic record of a series of events, which evokes mood and creates atmosphere, is something out of the ordinary. *Memento Mori* by Stanley Herbert is just such a film. It holds the attention because it succeeds in establishing character. It has a directness and singleness of purpose, and artistic sensibility has been at work to cloak the obviousness of that purpose.

A playwright learns that his play has been rejected. It is a measure of the producer's adult approach that the letter conveying the news is an expertly composed little missive ringing with hollow tact. This, one is prepared to believe, is the sort of letter that would be sent to a playwright who had had some success. He is a real person, though a little larger than lifesize. Are the

(Continued on page 74)



Fig. 1. Lit by one lamp only—a photoflood reflected in a mirror covered with a thin layer of Windolene.



Fig. 2. The main 'key' light, with a low-powered backlight (150 watt internally-silvered bulb), approx. 10 feet behind the model, to throw a sheen on her hair.



Fig. 3. Main key light, backlight, and frontal 'filler', which is a diffused photoflood by the camera. Intensity of light reduced by diffusers.



Fig. 4. Full subject lighting, with additional flood on background. Exposure f/4 at 16 f.p.s. on Super X.

NO SPOTLIGHT, YET STILL

A Spotlight Effect

By BRIAN GIBSON

Did the poet have amateur films in mind when he wrote: "What doth this curious light convey?" Nearly every amateur film is stamped as 'home-made' by its lighting. Even some of the most experienced filmmakers seem to work on the theory that the only way to shoot indoors is to scrounge as many photofloods as the fuses will stand, and then go on banking them around the area in which the action takes place until the needle of the exposure meter flickers up



Fig. 5. The lighting used for Fig. 4 is still suitable here, even though model has turned her head through 90°.

to a worthwhile figure. So here are a few suggestions that may help lay the myth that good lighting is something that an amateur can sigh for but never achieve.

In exterior scenes, the main source of

light comes from one direction—the sun. What applies in the open air applies indoors, too, but how often does one see everything looking horribly flat, with a maze of shadows wavering across the background? Look around you at home this evening and see how everything is lit from one main light source. Of course, there may be additional table lights and so on, but there will be one lamp which is doing the bulk of the work in lighting the room.

Providing the Key Light

Exactly the same principle should apply when you are lighting a room for filming. There should be one main source of light only, the necessary additional lighting being purely subsidiary. The professionals make extensive use of spotlights of varying power; the main directional, or 'key' light, may be anything from a 2 kilowatt spot to a high intensity arc. Spots of some sort obviously provide the ideal means of producing a key light, but let's assume that you are among the majority of amateurs who don't possess one, and have only photofloods in reflectors to play around with.

Before starting to light any set, study it for a few minutes and decide where the main light would be if you were in a real room. Normally, it would be the light hanging from the ceiling, so the height of your main light is fixed at about 7ft. from the floor. It should not be broadside on to the action, but preferably about 45° to it. This should be your most powerful light, and none of your additional lighting should throw a stronger light on to the scene.

Improvised Spot

But didn't I say that, for the best results, your main light needs to be a spotlight? And you've only got reflectors and photofloods. What now? Many of the reflectors on the market (Kodaflectors, Ilford lighting sets, etc.) throw a 'hot-spot' in the centre of the beam, the intensity of which falls away rapidly from the centre. This can be used as your key light, but it is fairly diffused and is not powerful enough to reach any distance effectively.

So try this dodge: turn the lamp away from the subject and put a mirror on a stand a few feet from it; then adjust lamp and mirror until the beam of light falls where you want it. You will find that this beam is very hard and contrasty, so smear a thin layer of Vaseline or 'Windolene' over the surface of the glass. Thin tissue paper works well, too, but cuts the light intensity rather drastically. A strip of tissue paper laid round the edge of the mirror, however,

gives you a gradual fall-off of light, and makes the rim of the beam less obvious.

If a normal mirror doesn't give you a wide enough beam, look around the junk shops for an old convex mirror. They are fairly expensive new, but if you are going to cover the surface with something to cut down the harshness, it does not matter if some of the silvering is peeling off.

Use this key light on your main action only, and don't try and make it do more than one job. It will throw very deep shadows which must be balanced with 'fillers'—normal photofloods with thin diffusers over them. Tissue paper can be used, provided there is plenty of air space between the paper and the bulb, but a better substitute is the wire mesh, with a transparent plastic covering, often used for greenhouses and temporary windows. Woolworth's have them cut in convenient 1ft. squares.

Background Lighting

After your main subject has been lit and balanced to your satisfaction, use more of your floods to light the background. Don't light it too flatly! Judicious use of light and shade gives a picture 'depth' and atmosphere. And don't worry too much if the light on the walls behind the actors falls off in intensity slightly towards the top of the frame, for it will help to concentrate attention on the action. Check the general intensity of light falling on subject and background with a meter, and keep the background a shade darker than the 'action area'. If the intensities of light are equal, your actors may merge into the background instead of standing out from it.

Foreground and background are most effectively separated by backlighting, but a spotlight is almost an essential, for a lamp facing more or less straight at the camera is bound to cause flaring unless the beam can be carefully controlled. In lieu of a proper spotlight, get hold of one or two of the lamps used for shop-window lighting. In these the base of the bulb is internally silvered and acts as a reflector, giving a narrow, concentrated beam. They are so light that they can easily be hooked on to a picture-rail or any other convenient spot outside the picture area, and can be directed at will with very little side-spill. They are only 150 watts each, however, and although you can get 200-220 volt bulbs and overload them slightly by putting them on a 230-240 volt circuit, they still have a hard job to contend with photoflood frontal lighting.

One answer is to use 110 volt bulbs and run them through a resistance which is slowly brought up to about 140-150 volts.



Finchley A.C.S. lighting outfit is quite readily transportable—it can be carried by one man—and when set up spreads the light over quite a large area, so that the actors, even though moving, are evenly lit. A unit of this kind is particularly valuable for studios in which the equipment cannot be left in place until actually needed.

Used this way, they last quite a reasonable time. Since they cost just under £1 each, they are rather an expensive addition, but they can make an enormous difference to the effectiveness of your lighting, and are well worth the money.

So much for the theory. How does it all work out in practice? Let us take a typical example, and illustrate it stage by stage. Within limits, the further the subject is from the camera, the less fussy you need be about the finer points of lighting, but we will consider the close-up here, because this is the shot which needs the most care and attention.

Fig. 1 shows our heroine, lit by one lamp only—a No. 2 photoflood reflected in a mirror about 10 feet from her, and almost ahead of her. Fig. 2 shows the result of adding a backlight to give a sheen to her hair, while in Fig. 3, the 'filler' light has been added as well, giving a better balance. In Fig. 4, we have these lights plus a flood directed on the background, the intensity being kept down to just above half the amount of light on the girl's face.

Frontal Lighting

So far so good, but what happens when she turns her head? We placed our key light slightly above the line of her head, in order to give slight modelling to her cheek bones, and nearly frontal to her face (but not to the camera). Even when she turns her head through 90° to look into the camera lens, we still obtain acceptable lighting provided we ensure that the 'filler' light is very close to the camera and virtually frontal (Fig. 5). If it is not, it will cast secondary nose-shadows which look most unpleasant. And if you want to emulate our Masters at Pinewood and Hollywood and track into or away from a close-up, put your 'filler' on the camera dolly and run it through a variable resistance

so that the intensity of light can be altered during the track to give the same effective amount of light on the subject throughout. A single light near the camera lens has the additional advantage of producing little pin-points of light in the eyes which gives them vitality. You will observe this effect in all professional portraits.

Lighting Action Shots

More or less static subjects are, of course, the easiest to light. If there is action in the scene, concentrate on getting the best possible lighting at the beginning and end of the action, and—within reason—don't bother overmuch about what happens in between. You'll have to hope that the movement of the subject will deflect attention from any shortcomings. For example, if someone is moving from one part of a room to another (say, getting up from a chair to answer the telephone), light him as well as you can when he is at the start and finish of the action, and use general diffused floods to cover him while he is out of these two pools of light, using a backlight as well, if possible, to liven everything up. Keep the general floods as high as possible to avoid a multitude of shadows appearing on the wall behind him.

To sum up, keep your lighting schemes simple and build them round one main key light, which should either be a spotlight, or something arranged to give the effect of a spotlight. All other lighting (except, perhaps, backlights), should be floods. Then there will be only one shadow thrown on the background, which should be lit independently of the rest of the set—if you have enough room to manage it. Finally, don't try and make one light do too much. It is better to have a lot of lower-powered lamps, all doing something definite, than a few high-powered ones shining everywhere at once, and expending half their potential total of illumination on thin air.

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address : "Amateur Cine World", Link House, 24 Store Street, London, W.C.1.

IDEAS

exchanged here

PORTABLE TAPE RECORDER

Sir,—Those readers who have made up the portable tape recorder I described in *A.C.W.* for May and June, 1951, may be interested in some modifications which have been made to improve lip sync. and ease of editing. It will be remembered that the basic sync. system was a stroboscopic one in which a once-per-frame contact on the camera operated a flash lamp bulb fixed over a 12-spoke strobe disc on the capstan, the speed of the clockwork recorder motor being adjusted until the strobe appeared stationary. The tape was held stationary until the camera actually started by means of an electro-magnet which held off the tape pinch roller. The tape was pencil-marked at the end of every take so that it could be "married" to its corresponding picture shot during editing.

In the latest version, the plywood capstan has been replaced with an accurately turned aluminium one, and this, in conjunction with a very hard rubber pinch roller, gives more accurate tape speed. To avoid the trouble of pencil marking the tape at the end of every shot, the rear end of the magnet-operated pinch roller arm has been fitted with a rubber pad and a pin point. The tape is at once clamped stationary against a bracket directly the pinch roller rises off the capstan, and at the same time the pin pierces a hole in the tape. This type of sync. mark has the advantage that it can be felt as well as seen.

Editing

Editing is performed by matching the sync. hole at the *end* of the tape with the *end* of the corresponding film shot. Film and tape are then cut as required, using a board on which the various equivalent lengths of film and tape are marked.

All the lip-sync. sounds are recorded on the lower half track of the tape, and the replay mains tape recorder has been fitted with an extra head, so that this track can be re-recorded on to the usual top half track together with continuous music and any other sounds. The playback capstan is

synchronised to the projector by means of the anti tape-creep synchroniser described on p. 547 of *A.C.W.* for Oct., 1950.

Experiments are now being conducted with tape perforated with very small holes up the centre between the two tracks. (Tape with strobe markings on the back would do as well.) These holes give a stationary strobe pattern against the flashing light during shooting, and sync. must be perfect regardless of capstan diameter. Editing is similarly perfected, as an equal number of "frames" can be trimmed off both film and tape as required.

Projecting

For projection, a simple manual control of sync. is possible with any make of tape recorder merely by adjusting projector speed until the holes or marks appear stationary when viewed by the intermittent light reflected from the screen. Experiments with an automatic sync. system are being tried in which light is passed through the holes in the tape (or reflected from the strobe marks) to a selenium photocell. By means of a sensitive relay or valve amplifier, the light pulses produced are made to operate a solenoid driven ratchet wheel (e.g., the Govt. surplus Impulse Relay). This ratchet wheel in turn drives one half of a projector synchronising device similar to the anti tape-creep synchroniser mentioned above.

This perforated or strobe tape playback method can also be used with the newsreel camera idea (Oct., 1950) if a pin connected with the camera button is arranged to pierce a sync. mark in the tape at the end of each shot. On the whole, this sync. idea seems very simple, economic and suitable for amateur use, but criticisms and suggestions from interested readers would be welcomed.

DESMOND ROE.

* * *
... I don't mean my congratulations to you on the production of *A.C.W.* to be the usual conventional routine. I am quite sincere.

SOUTH YARRA, VICTORIA.

J.S.G.B.

MUSIC COPYRIGHT . . .

Sir,—My attention has been drawn to the letter by Mr. Geo. R. Volkert, C.B.E., F.R.Ae.S., which appears in the April issue.

Mr. Volkert refers to the rights of copyright owners of musical and literary material, the rights of the manufacturer in respect of the records themselves, and the rights of the performing artists and orchestras, but in each case, unfortunately, the statements made contain a number of serious inaccuracies which might well result in such use of records by your readers as would involve one or more infringements of rights for which they would be legally liable.

It is, therefore, important that any person who contemplates the use of records in conjunction with amateur films should investigate the position carefully, both in relation to the use of the records themselves, in which the record manufacturers are primarily concerned, and in relation to the other interests which are involved.

BRIAN BRAMALL,
Chairman, British Photographic Industry (Solicitor and Manager of the Copyright Department of E.M.I. Group).

. . . THE FACTS

Sir,—Mr. Volkert rightly reminds amateur film makers of the existence of music copyright, but he touches the subject so lightly and vaguely that, rather than having acquainted anyone with the position, I feel some amateurs may be led to think that they cannot help breaking the law, and only escape legal action owing to the impracticability of detection! The fact is, however, that it is perfectly legal to use commercial gramophone records for any purpose *within the private domestic circle*. The trouble begins in the case of public performance, and most people do not understand what is meant by "public performance". The following details may therefore be of interest:

1. Copyright exists in a musical work until 50 years after the composer's death. Fees are collected on behalf of composers by the Performing Right Society Ltd.

2. When a work has been recorded (i.e., by H.M.V., Columbia, etc.), copyright in the disk itself (not in the work recorded) belongs to the manufacturer of the disk, and these disks are sold to the public on condition that they are used only for private domestic entertainment.

3. For public performances of commercial disks, or if it is desired to copy such a disk wholly or in part (e.g., on to a film which may be shown in public), permission has to be obtained from, and fees paid to, Phonographic Performances Ltd. As this

relates purely to use of the disk, permission is necessary whether the matter recorded is copyright or not.

4. If the work on a gramophone disk is a copyright one, fees are also payable to the Performing Right Society Ltd. in the case of public performance.

5. *A Public Performance* is any performance except within the private domestic circle, without regard to the object of the entertainment, the nature of the premises, and irrespective of whether any charge is made for admission. It is also immaterial whether the performance is "live" or by any mechanical means (including sound-film). A performance at a meeting of a club or society, even if on private premises and not open to the general public, is a "public performance" in the eyes of the Performing Right Society Ltd.

"Live" Performances

6. If anyone wishes to record (for public performance or for sale), by any mechanical means, a "live" performance of a copyright musical work, a licence has to be obtained from the Mechanical Copyright Protection Society Ltd., and this licence can only be granted if the work has already been legitimately recorded and offered for sale to the public. If the work has not been previously so recorded, permission must be obtained from the owner of the copyright.

7. As regards recordings "off the air" (or radio transcriptions, as they are called), the B.B.C. does not object except in the case of their own copyright features designed specially for broadcasting. In the case of "straight" broadcast performances of musical works, if a private recording is to be used at a public performance, action must be taken as in No. 6 above, and in addition permission must be obtained from all the artistes taking part in the broadcast.

You will see from this that, if one is to be "acquainted with the position", there is a great deal more to be considered than is implied by Mr. Volkert. The information I have given is based on matter published by the British Sound Recording Association, the Performing Right Society Ltd., and personal correspondence with the latter.

BRISTOL 9. JACK KNAPMAN.

FILTER FOR THE DEKKO

Sir,—Owing to the unusual lens thread of the 104 9.5mm. camera I was unable to obtain a filter mount to fit, but after a great deal of experiment hit on the answer. If you unscrew the lens you will see a cavity of about a $\frac{1}{16}$ in. between the back lens and the shutter guard. I purchased a green

filter and mount for the Purma Special still camera. The metal clip needs only a slight pressure to snap it off, and then the mount can be dropped into the back of the lens, which can then be replaced in the camera.

My lens, T.T.H., f/2.5 fixed focus, was a little too small to take it, but as the mount is made of soft plastic, it was a matter of a few minutes to file it down to fit.

STREET, SOMERSET. T. J. JENKINS.

WHICH GAUGE TO CHOOSE?

Sir,—As a 9.5mm. user since 1935 I feel I really must take Iris Fayde to task for her naughty little article (April). She says that only a medium speed film was obtainable when she used 9.5mm., so I should judge that this must have been well pre-war. The present Pathe SS film I have found adequate in all sorts of conditions, even with overcast sky and pouring rain and, of course, there is also the VF film which is faster still. Iris is also wrong in her pricing, as the film is not 12s. 6d. per cassette but 11s. 6d. for SS, and 12s. 2d. for VF.

On comparing picture area with 16mm. Iris will find that 9.5mm. has a picture 8.5mm. by 6.5mm. as against 10.5mm. by 7.62mm. on 16mm., quite a lot of 16mm. film being used for the sprocket holes. Here we have the only disadvantage, to my mind, of 9.5mm.—the central sprocket hole being a grave menace to the picture in case of damage, any tear being almost irreparable.

With regard to processing, I have no fault to find with that of Messrs. Pathescope, although I believe that some other firms' processing is not quite up to their standard, but this applies equally to 16mm. I have never experienced any undue delay in the return of my films, a circumstance which is the envy of my 16mm. colleagues, and I was able to obtain film quite freely while the 8mm. and 16mm. market was starved.

Amazing Quality

Iris next says that she has yet to see a first class film produced on a medium priced 9.5mm. camera. Well, Iris, if you care to take a trip to our club some time, I think I can amaze you with the quality of picture taken with my Coronet camera which cost me £3 15s. in 1935. On a recent visit to the Finchley A.C.S., I showed our only 9.5mm. film, taken by myself in 1949, and was complimented by Mr. G. Watts, who said it was one of the finest examples of 9.5mm. he had seen. I admit this may be an exaggeration.

I cannot understand why Iris found the cassette a source of irritation. The perform-

ance of taking it out of the camera, slapping it, tickling it, jumping on it, and what have you, rather savours of feminine impatience! (I am asking for trouble!) In all my experience of 9.5mm. film I have only had one case of jamming. This occurred two years ago and was entirely my own fault, due to hasty loading of the camera. As for the interruption of action due to winding the camera, my own camera runs for over a minute at constant speed, enough to expose a full reel of film. I have not found the projected picture unduly unsteady on the screen, and my old Pathe Lux projector, which I have only recently ceased to use, gave a rock steady picture. I now get extremely good results from my Specto Dual.

No Grain

With regard to 8mm., I am not so well qualified to argue, but would mention that when our first club effort *Pail Ale* was screened with other winning entries in the last F.C.S. competition at the Abbey Community Centre, Westminster, the unbelievers were amazed by the screen size, clarity, and lack of grain.

Another point in favour of 9.5mm. is the fact that the enthusiast with a very limited purse can get film at 11s. 6d. for 30ft. (or 27ft., as Iris states) whereas in the other gauges he has to lay out anything from 18s. to £2 odd. Compared with 16mm. film, 9.5mm. is very little cheaper, but being supplied in shorter lengths, is used more quickly and the results are to hand in a shorter time. One does not have to wait for a 50ft. or 100ft. spool to be used up before being processed.

I must thank you, Sir, for giving me the opportunity of a return broadside, and would remind dear little Iris that she would be welcome at any time to see our results on 9.5mm.—hardened, crusty old 9.5mm. addicts that we are!

POTTERS BAR C.S.

J. L. BENNETT.

Weighing Up the Arguments

Sir,—When I was in the throes of indecision about a year ago between 8mm. and 16mm., I had to weigh up the sort of arguments put forward by Miss Fayde. It was the question of cost which decided me. I estimated that over a period of ten years, with the purchase of a good camera and projector and an average yearly exposure of 600ft. of 8mm. black and white film, the total costs of running 8mm. equipment would be less than half those of 16mm.

My initial expenditure on equipment was heavy but that was because it was recognised

The cameraman goes aloft for a high-angle shot for the Ickenham F.S. film, "Sidetracked". Permission was readily granted by British Railways for extensive shooting in some old goods sidings.

that, with so small a frame, high quality precision instruments are required to produce good results. But that initial expenditure was no greater than would have been necessary for good 16mm. equipment.

The technique of using 8mm. equipment is, I think, similar to 35mm. still photography, and emphasis must be placed on correct exposure and focusing. But these are first principles of photography and are as necessary in 16mm. or 35mm. as in 8mm.

I disagree with Miss Fayde that consistently good definition cannot be obtained without extensive photographic knowledge. Even 8mm. colour films, which are difficult to focus in the projector, can be compared with 16mm. up to a screen width of 4ft.

I am as near agreement as I can be on the question of editing, but again, if serious editing is to be done, adequate equipment is necessary both for 16mm. and 8mm., and efficient instruments are coming on the market which are of comparable prices for both sizes. Once a technique has been worked out, there need be little waste, and accurate cutting can be achieved.

As good results photographically can be obtained with 8mm. as 16mm., and the range of subjects can be as wide. If, however, a large screen picture is required, or sound on film, there is no question about it—you must use 16mm. and be prepared for the extra cost.

WRAYSBURY, BUCKS.

R. P. RIGG.

So There You Are, Miss Fayde !

Sir,—It has been refreshing to find from Iris Fayde's articles a woman with a good knowledge and appreciation of cine work—most women of my acquaintance merely tolerate it!—but I feel I must take up the cudgels on behalf of 9.5mm. as her opinion of this gauge seems to be based on out-of-date experience.

I have been using 9.5mm. since 1933, and although from time to time have toyed with

the idea of changing to 8mm. or 16mm., have always come back to what I consider to be the ideal gauge for the person of moderate means, who wishes to be a little more than a mere snapshotter, but yet does not wish to produce films of educational or commercial value. (The 16mm. man can probably thank the commercial producers for the present shortage of film in his size.)

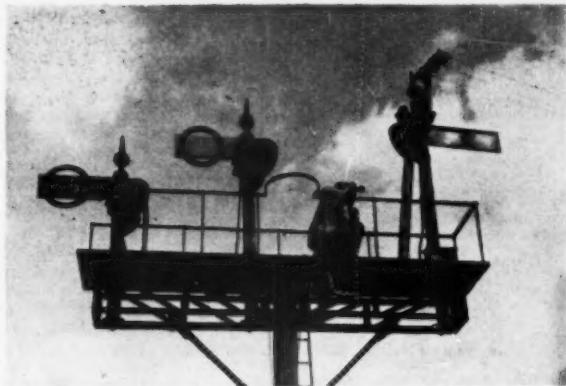
Although 8mm. is cheap to run, and 16mm. is only a little more expensive than 9.5mm. and both these sizes have the attraction of colour at a price but reasonably more than that of monochrome (instead of nearly three times, as in 9.5mm.), it must not be overlooked that 9.5mm. has brought sound-on-film in the home within the reach of thousands who could not begin to consider 16mm. sound rentals for home entertainment—which is what, I suppose, most of us buy our projectors for.

After all, it is vastly more entertaining for our families and friends to have fairly frequent shows of library films (which are nowadays of quite reasonable quality), than to be vaguely aware of lengthy private editing and titling sessions, followed by the release at long intervals of epics of the calibre and entertainment value of some of the less popular of last year's Ten Best winners.

But to deal with Miss Fayde's points seriatim :

Film Length. The 30ft. charger is a myth, and personally when assessing film requirements and running times, I always base my calculations on 25ft. per charger, to be on the safe side. I see that at last one manufacturer states "30ft. approx." in his advertisements, but I don't understand why the actual length cannot be stated and have done with it.

Processing marks, etc. This was true a few years ago, but I have not seen any of it lately. Perhaps I have been lucky. Remedy—do one's own processing. It is not difficult, and although I have not done any since the war, I am thinking of going back to it for economy reasons.



Film jamming in chargers. Other writers have referred to this, but I have yet to experience it. A sharp tap before loading no doubt helps to prevent it, but I feel the trouble is exaggerated by writers with a 16mm. bias! It might happen if a partly exposed film is left in the camera for months, but the short length of film in a charger is soon used.

Projection. On a machine such as the excellent 200B, the framing, once set as per Mr. Collins's article in the December 1950 issue, should never need touching, and there is no variation between different cameras or printers as in 16mm. or 8mm.—at least there may be a very slight one, but as one sets for sprocket hole and not frame line, variations do not count. My old 200B, despite many years' use, several rebuilds in connection with sound conversion, and now back to silent again for purely personal films, needs no adjustment in this respect. My new Gem, purchased last year and now converted to sound, has not had the framing lever touched since I have had it.

Picture unsteadiness. Both my machines give rock steady pictures from a steady film, and here I think lies Miss Fayde's trouble. It is a lamentable fact that most 9.5mm. users do not employ a tripod, and I have not been entirely blameless in this respect myself. I have had a tripod, admittedly a home-made one, for years, but had only used it very occasionally until recently, when I exposed a whole charger on it. The unedited film was spliced up with some other as yet unedited material, taken without the tripod. The difference was amazing, and made me resolve never to do without it unless circumstances made it impossible.

Many library prints are unsteady, due no doubt to printer unsteadiness or shrinkage of the 35mm. original. I cannot accept that the central sprocket hole should give unsteady pictures. Theoretically at any rate, the central pull should be steadier than the side pull of 8mm. or 16mm. sound.

So there you are, Miss Fayde! Perhaps some 8mm. fan will defend his gauge, which I respectfully admire as an optical and photographic marvel!

SALTASH.

A. J. DAWSON.

8mm. Definition

Sir,—I have been a 16mm. enthusiast since 1932, and concentrate entirely on travel or personal films for the entertainment of myself and, I hope, my friends. This, I feel, must be the real aim of the majority of amateurs. I also concentrate on getting my colour work absolutely accurate, as to me this is more important than the way the film is edited.

Since the war I have been able to borrow nearly every make of 8mm. camera and projector, and have come to certain very definite conclusions. I am certain that the maximum screen size for 8mm. work is 40 in. x 30 in.: above that there is a marked deterioration of definition.

The various camera-projector combinations which I have tried have not, until the autumn of last year, convinced me that 8mm. was a serious proposition compared with 16mm. However, I have now got rid of my 16mm. and gone over to 8mm., for I am satisfied that within the limitations mentioned below I am now getting as

"lookable" a picture for home use as I used to get with 16mm.

The point at issue between the two gauges may be summed up in the one word 'definition'. (I ignore black and white as I consider that the difference here between the two gauges is negligible.) I have found that some of the cheaper cameras and projectors leave a great deal to be desired as regards steadiness. As a test I have put the projector gate in such a position that the frame line shows slightly on the screen, and in nearly all cases it has jumped about noticeably. The equipment I eventually bought is rock steady, so that half my definition trouble is solved.

With the extremely bright light given by the projector I am able very slightly to under-expose my films, and this appears to lead to much better definition. (Naturally there is a slight alteration in the colour values, but with the bright light behind it, a much more satisfactory screen picture results.)

With 8mm. one should stick to close-ups. I cannot think why I have not done more close-up work with my 16mm. equipment, for it makes for much livelier pictures. It is an advantage to sit well back from the screen.

I am, in short, more than content with 8mm. but feel sure that first quality equipment is essential. Its portability makes filming much more of a joy and I can 'go places' with my 8mm. camera to which I could never have taken the 16mm.

LONDON, E.C.4.

F. A. C. FISHER.

Library Films

Sir,—After a lapse of nearly twenty years, I recently took up home cinematography again in the satisfactory shape of two 9.5mm. Specto projectors, and a subscription to A.C.W. I am not interested in making my own films at prevailing prices; I don't want to take my projectors to pieces and "improve" them beyond the makers' wildest dreams; I am too misanthropic to join a cine society and there isn't one here, anyway; but I do like giving film shows to my friends. (To forestall readers who may remark that in view of my self-confessed misanthropy it is odd that I have any friends, I answer that I couldn't agree more!)

So what do I do next? The supply of 9.5mm. films is most unsatisfactory, to put it mildly, and many of the titles were chestnuts nearly a quarter of a century ago. Are things ever going to improve? When offered Bathing Beauties for "approximately four minutes" at "approximately five

shillings a minute", I am not amused. Library films have often been through the mangle before one receives them, and it is a struggle to scratch together a programme suitable for adults even once a month.

Maybe I should have bought a television set after all.

ST. LEONARDS-ON-SEA.

E. S. STEEL.

Defence and Attack

Sir,—Iris Fayde's article contains many truths but it roused me because she was a little unfair. All the gauges have disadvantages but any beginner reading Miss Fayde's words would get the impression that users of 9.5mm. film and equipment have nothing but trouble. I would like to qualify some of the points she made, stating first that I agree, within limits, with most of what she said.

Certainly 9.5mm. film is expensive, but not so expensive as Iris Fayde makes out. I make the price per 100ft. as follows (assuming four chargers per 100ft.):

Film bought in chargers at 11s. 6d.	... 46s.
Without chargers (Gevaert)	... approx. 40s.

The length of film in a charger has always been a sore point with 9.5mm. users, and to be on the safe side more than 26ft. of usable film should not be expected if an allowance for threading is made. Iris Fayde mentions wasting the last few inches of film in a charger through uncertainties of film counters. Surely it is better to film something rather than nothing at all with those last lengths? If she is worried about losing scripted shots she could film some extra material. I always film until the sound of the camera mechanism tells me all the film has gone past the gate.

Incorrect Exposure

Bad processing with certain makes is certainly a fact, but I have never, repeat never, had any bad processing from Gevaert. I think that a lot of the muddiness blamed on the processors is really due to incorrect exposure coupled with compensated processing. The comment that serious films can only be produced with expensive cameras is entirely unfounded, but the nine-fiver's lot could be improved were there a spool-loading camera on the market. Of course, there is the Pathe-Webo Special, but if I could afford the £200 odd needed for its purchase, I could afford to use 16mm.

Apparently the main drawback with 9.5mm. spools is the risk of edge fog. As there are no sprocket holes down the sides, all the fogging would fall on the picture area. Still, if care is taken in loading, I

think spool cameras could be a success. I doubt if any 9.5mm. user takes more than four chargers on a filming expedition and I, for one, would be quite willing to load a 100ft. spool in the dark room. I believe that Pathe market 100ft. spools for the Webo Special at, I think, 38s., so here there would be a saving over a charger-loaded camera. Gevaert have 50 and 100 ft. spools, too.

The fuss she makes about nine-five projection! How many Gem, Specto or 200B users are troubled by sprocket holes showing, except with old shrunken library films? And how often do these machines lose loops and "punch holes through the centre of the picture frame"? There is no more projected unsteadiness with 9.5mm. machines than with any other size projector.

Finally I go from the defence to the attack! A properly exposed and processed 9.5mm. film shows equal quality with 16mm. Each time I show my films I am impressed by the detail that is squeezed into a 9.5mm. frame. And do not forget that 9.5mm. silent libraries have more to offer than the other silent gauges. Anyone who cannot afford £200 or more for good 16mm. equipment and cannot spare £3 17s. 1d. for four minutes Kodachrome, and anyone who wants a big, brightly lit picture of high quality, need look no further than nine-five, 9.5MM. CINE CIRCLE No. 2. R. J. THORNE.

As Good as Ever

Sir,—Poor Miss Fayde! She runs down 9.5mm. equipment chiefly because of processing trouble. This is surely the epitome of feminine logic! In our Society, our members use all the three gauges, while some wealthier ones even sport dual projectors. All three sizes are pretty evenly distributed. At meetings we usually indulge in verbal fisticuffs as to which is the best gauge. Any new member not knowing which size to go in for would throw up the sponge in sheer desperation.

However, the other evening we had a Members' First Films night, at which films going back as far as 1929 were screened. All the films shown were 9.5mm., though some of the producers are now 8mm. and 16mm. users. None had been touched for years, yet all went through the projector without a hitch and, apart from a few scratches gathered over the past twenty years, all were of good screen quality.

One of our members who has been filming since the early '20's recorded his holiday last year on 9.5mm. black and white with a camera bought pre-war for £3 10s. Exposure throughout is 98.99% correct and

the film compares more than favourably with the much publicised "superior" 16mm. films which Miss Fayde appears to prefer. Really, Miss Fayde, just because your 9.5mm. was splashed in processing ! Haven't we all suffered from this, at times, regardless of gauge ?

POTTERS BAR C.S.

IVOR EUMIG.

The foregoing are a selection of the many letters we have received in reply to Iris Fayde's article, "Which Gauge to Choose ?". We are sorry we cannot publish them all—though a further selection will appear next month—but thank all our correspondents for their interest; and we must add a word of appreciation of the chivalrous way in which they have gone to battle.

NO MORE JAMMING

Sir,—Perhaps my experiences in curing jamming trouble might be of help to other readers. Even if the cassette is properly loaded, jamming will still occur if the bobbin tends to stick. Oiling is out of the question, but I did finally effect a complete cure by lubricating the bobbin with powdered graphite.

The method is simple: scoop up a bobbinful of graphite, place the bobbin in the charger and work vigorously to and fro. When the movement is perfectly free, one or two strenuous puffs remove the loose dust, and the job is complete. After treating my chargers in this way I shot off seven in a row, filming a Sunday-school outing last year. At no time did they falter, let alone jam !

LONDON, S.W.16. H. J. MARTEN SMITH.

RALLY ROUND !

Sir,—The views expressed by Pallas Films of Cambridge (April) seem to be, to say the least, rather odd. Surely a professional film-maker is one who is paid for making films? If one is not paid for them, then one makes them as an amateur. It must be one thing or the other. If, however, the Light Blues insist that there is a half-way mark, then the amateur film movement should acclaim with pride a group of artists possessing the enterprise and ambitions of the Oxford University Experimental Film Group, and not shun them as neo-professionals.

Is it possible to detect a note of jealousy, however faint, in the letter from Jesus College? If there is one thing sadly lacking in the amateur film movement of this country, it is the skill in technique and handling of equipment that is needed to produce a film whose technical qualities even distantly approach those of the professional product.

All too many of us join in the cry of

"Don't let's ape Hollywood", but all too few seem to realise that this should apply to stories and scripts. If the Oxford Group are in possession of a good theme and a good story, surely it is up to them to give it the best treatment they can, supported by the best equipment and resources that can be obtained? And it is up to all of us who are interested in progressive film making to cheer them on to success, rather than mumble remarks about their "having gone too far", merely because they happen to have outstripped our own humble efforts.

NEW MALDEN, ROBIN E. L. MORGAN. SURREY.

DARK MURMURINGS

Sir,—Regarding Mr. Woods' rather bitter reply to Mr. Beecher's criticism (March) I would like to point out that this letter also is prompted by feelings of frustration. Mr. Wood defends the inaccuracies in his résumé of the story of the film in question on the grounds (1) that he wrote it in the dark, (2) that his readers consist of people who are interested in points of technique only—lighting, cutting, directing, acting, etc.

If you, Mr. Editor, would provide your correspondent with an electric torch, his first defence would become invalid. As for his second, may I point out to Mr. Wood that the only reason a particular technique is good or bad is that it helps or doesn't help to illustrate, emphasise or otherwise comment upon the action? If he writes loosely and inaccurately (or perhaps not at all, as he would appear to like to do) of the action (the story) then his careful examples become at best meaningless and at worst misleading.

Mr. Beecher, I'm afraid, spotlights a very common fault of Mr. Wood's, for in the very same issue in which Mr. Beecher's letter appears he makes very similar "errors of phrasing". In particular, in his appreciation of *The African Queen* he says that Charlie Allnutt believes that stomach rumbling is quite normal in polite society, and "isn't abashed" at all. Having seen the film I think that both Mr. Huston and Mr. Bogart deserve to be congratulated for working hard and well to achieve the effect of Allnutt's acute embarrassment at this point.

In the amateur cine world it is all too evident that those who know how to obtain the technical effects do not, in the main, know when or for what purpose to use them; and in the film society movement the reverse is very true. This is the outstanding problem in both movements, in this country at least. Mr. Wood has the honour and responsibility by virtue of his

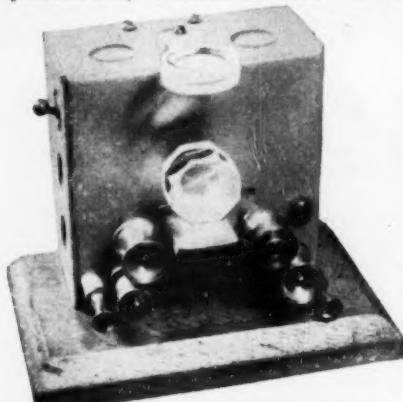
position of attempting to remedy this state of affairs. I wish him success, but earnestly hope that he will write less of his articles in the dark.

MANCHESTER 15.

K. ISLWYN DOBSON.

HOME-MADE ANIMATED VIEWER

Sir,—Readers may be interested in this photograph of my animated viewer which I constructed at the cost of £1. Most of the professionally-made viewers seem to be beyond the purse of the majority of amateurs, but this one works quite well for a small outlay. The frame is a 4in. x 4in. conduit junction box, obtainable for about 4s. 6d.



The octagonal Perspex scanning block is the heart of the instrument and has to be carefully ground up on a lathe with the aid of a dividing head. This block is geared 1 to 1 with an eight picture sprocket so that they rotate in opposite directions.

Illumination is by a pigmy lamp reflected through a Perspex prism. A plastic magnifier, price 1s., completes the job. The main drawback which is common to all viewers of this type is that it is difficult to measure time when editing. But with a little practice one can manage some tricky bits of cutting.

PINNER.

JOHN ALDRED.

CARAVAN HOME CINEMA

Sir,—Much has been said in *A.C.W.* at various times regarding projection under difficult conditions, but I wonder whether readers can find anything to top this: my home is a caravan measuring 13ft. x 6ft. 6in x 6ft. 4in. in which I have had electricity installed. My projector, a Pathé Ace, fits on a small folding table at one end of the 'van and my screen is a piece of silvered

cardboard which precisely fits the window frame at the opposite end. When not in use, the screen reposes under the cushions of the settee.

SPONDON.

E. A. MEDELY.

SIMPLE STEREOSCOPY

Sir,—I have discovered, by accident, that a stereoscopic effect can be achieved by viewing an ordinary film through a dark coloured filter (I find dark green a suitable colour) held over one eye (in my case the right eye) while the other eye views the screen in the usual manner.

Several friends have tried this out, and they all agree that a suggestion of stereoscopy is obtained to a limited degree, and that it is especially effective when the camera follows a moving foreground object. The only drawback seems to be that an overall colour depending on the filter used alters the image, thereby making it unsuitable for colour film, but a reasonable effect may still be produced with a neutral density filter. This effect may not be obtained by everybody, but I am sure it will give the gadget-makers something new to try out. Best wishes to *A.C.W.* TUNBRIDGE WELLS.

JOHN WOODS.

JUNIOR SHOWS THEM

Sir,—Please send me two badges. Why two? One for myself, of course, and the other for my nine-year-old son, who has also been bitten by the cine bug, and has been the proud owner of a motor-driven Astor 22 for the past year. He has many times given his own show to his friends, and even to friends who call to see my wife or myself. His great thrill is to be able to use my 200B which he can handle better, I believe, than some adults, and it is to his credit that he has never damaged any films with either machine, although most of his own have been run many times.

I join the merry throng by adding the well-earned phrase: Good luck, *A.C.W.* NORTH SHIELDS.

VERNON MANNING.

SQUARE CANS

Sir,—As a professional projectionist for the past nine years, I must disagree with Third Projectionist's statement (Mar.) that square cans are not used for standard 35mm. films. Obviously he has never received a feature from A.B.-Pathé, for all the films they send out on 2,000ft. reels are packed in square cans. I have also seen copies from R.K.O. Radio packed in this way. SAVOY, STOURBRIDGE.

R. MACKLIN.

. . . Your letter of help and advice was more than I expected. I am indeed grateful. Thank you, and good luck! A.S.



See Here, Citizen of 2051!

*The making of "Portrait of Wycombe",
one of the A.C.W. Ten Best Films of
1951, described by the producer.*

By TONY ROSE

Some people make films; others have films thrust upon them. I would not say that we had *Portrait of Wycombe* thrust upon us exactly but we did seem to embark on its production in a somewhat involuntary manner.

It all started about this time last year when our secretary reported that he had attended a meeting of the local Town Council's Festival Committee at which someone had suggested that a film should be made of Festival activities in the town. Naturally this proposal was tossed our way and we thought we might undertake the job until we saw the official programme of activities. It then became clear that the material to hand was not going to be outstanding for its dynamic qualities. Exhibitions of furniture and lace may be very excellent things in themselves but they are not destined to drive the average movie maker mad with excitement.

However, by this time we were all Festival-minded and fairly bursting with local patriotism. "Why," asked someone, "why don't we skip the activities and make a film of the town itself in Festival year? Instead of showing a few chairs in a museum, let's show the men in the factory making the

chairs. And let's show what they do when they come out of the factory—watching football on Saturday afternoon, mooching round the market and having a drink in the local. It will give us a little more trouble, of course."

That was true. In fact it took six months, shooting every fine week-end with sometimes two and even three cameramen working at once. It took endless correspondence and numberless telephone calls to lay on facilities. It took nearly 2,000 feet of exposed negative and more than £100 of the ratepayers' money. It took a little trouble.

The Idea Clicked

The new idea clicked but meantime Festival year was wearing on and our grip on the civic purse strings was slackening. We had to do something and quick. We delegated a new member, Christopher Barry who is in the script department at Ealing Studios, to write us a treatment. He completed it within a week and we went back to the Festival Committee to 'sell' it.

To put the Committee in the right frame of mind, we presented them with the following manifesto which more or less summed up our intentions:



The camera crew are seen at work in "Portrait of Wycombe". The photograph opposite shows a shot of them being taken for inclusion in the film. The smaller photographs are frame enlargements.

"This outline is prepared neither as a newsreel diary of events in Festival year nor as a monument to civic progress but simply as one of High Wycombe's contributions to the Festival of Britain. It is intended to enter into the spirit of the Festival by putting ourselves on show. But it goes further than that for in this film we are not just putting ourselves on show to ourselves; we are also making a permanent record of High Wycombe in 1951 and showing ourselves as a fragment of history to those of the future in such a way as a farseeing and energetic Victorian might have made magic lantern slides in 1851 for our edification today.

"Project your minds, therefore, to an exhibition in 2051, the centenary of today's Festival, and imagine the great interest that would be centred on a film made 100 years ago, depicting life in an average English country town—average, that is, to exhibition-goers and students but particularly appealing to those who, like ourselves, live in High Wycombe."

Apparently bowled over by all this eloquence, the Committee agreed to expand

the budget from the £20 or so which had at first been mentioned as a likely figure. This put them up several notches in our estimation and, despite one or two inevitable moments of tension, we still regard them as very nearly model sponsors.

They did not, as we feared they might, force us to whitewash the town unnaturally. In fact, they sometimes toned down our lyricism with a dash of commonsense, as when they objected to a commentary line stating that 'on Sunday people flocked to the churches of their belief'. The word 'went', they suggested, would be more accurate, and 'went' it now is.

The script covered a lot of ground—some may think too much ground. Starting with the beechwoods that gave the town its staple industry and earned it the name 'Valley of Chairs', the film goes on to introduce the people of Wycombe shopping, attending political meetings and working in the newer industries that have come to the town. It touches on their housing problems and the education of their children and covers the full range of their leisure time interests from darts to Shakespeare at the



Two week-ends were spent in on-the-spot recording with a tape recorder. The commentary was recorded on another machine. But when it came to re-recording the tape on film, grave difficulties arose.

local rep., and from jive to ballet dancing.

The danger inherent in such a subject was that it would become a mere pictorial catalogue, lacking continuity and shape. Rather than impose too rigid a pattern, we decided to introduce a living continuity link in the person of the script writer himself.

First-Person Narrative

We show him, at the beginning of the film, meeting the sponsors and setting off on his assignment. The commentary takes the form of his first-person narrative, telling how he gathered his material. At the end he says : " And so the script was written and the cameras began to turn . . ." whereupon we show the unit setting up to take what has already appeared as the first shot of the picture.

This admittedly flimsy framework is, I think, just strong enough to hold the diverse subject matter together without dominating it—and, after all, it is the subject matter that counts with the local audience for whom the film was intended. Also it permitted a casual and informal approach which we felt was more appropriate to the occasion than a portentous 'March of Time' manner : we were not setting out to make an 'important' film.

Inveterate readers of credit titles may notice that there is no director's credit on *Portrait of Wycombe*. The omission is not an accident or an attempt to set a new fashion, but it does throw some light on the rather odd way in which the film was made.

Dividing Up the Script

We divided the scripted shots into three groups. Robert Mead, working with a Stewart Warner, fixed focus, f/2.5 lens (the same one he used to photograph *Paper Boat*—1949 Ten Best prize-winner) was assigned to cover group A. This consisted of 'atmosphere' shots : pleasant sunlit buildings and countryside and, at the other extreme, the mean and drab quarters of the town. David Anderson, also working with a Stewart Warner, was assigned to group B : candid camera shots of people and reconstructed action. Eric Saw, with an Argus, focusing f/1.5 lens, was left with group C : large scale interiors. A fourth cameraman, Stanley Styles, acted as a stand-by and, incidentally, proved an invaluable asset.

It is true that I directed a few short sequences in which continuity of action from shot to shot was required but for the most part the cameramen were on their own and were free to interpret the script in their own way. On the whole, this plan worked



Members of the local repertory company rehearse a scene (from "Portrait of Wycombe").

well except that, after a few weeks of shooting, Eric Saw's camera developed mechanical trouble. When it had ruined 200 feet of stock we decided to split his remaining coverage between the two sturdy Stewart Warriers. As a result the industrial sequence which we had envisaged with impressive long shots of factory interiors had to be adapted to a rapidly cut series of close-ups.

Wordy Battles

If the absence of a director gave the cameramen a freer hand, it also put more onus on the editor. Fortunately Philip Hudsmith, who is a professional documentary cutter in the time that he can spare from his amateur work, proved more than equal to the occasion. He knew just what he wanted and his ruthless whittling down of footage involved him in many wordy battles with the cameramen. It was from these free-for-alls that the film emerged in its final shape. Sometimes I ventured an opinion but I tried to maintain the dispassionate manner proper to a producer rather than the passionate one of a director.

Thus :

Editor : *One shot of the children going into school is enough.*

Producer : *Have you spoken to their parents about that?*

Editor : *From a structural point of view . . .*

Cameramen : *Nuts !*

Editor : *Listen, do you want the film to move or plod ?*

Producer : *Move.*

Editor : *Well then . . .*

Possibly this was a time wasting method and I certainly would not recommend it for general adoption. But in this particular case of a record film which never set out to be a work of art, I think it worked well enough. At least, practically every member of the unit had the satisfaction of knowing



In the children's playground, and young love—two frame enlargements from the film.

that at one point or another the film bore the imprint of his personality.

Sound recording was not entirely an unknown problem to us. Several of us had been on the fringe of John Aldred's experiments and had watched his *Antiquities of Wycombe* (one of the 1950 Ten Best prize-winners) in the making. Therefore we approached sound boldly and fell into several of the well-known booby traps, including the one where you get a print back from the labs with the sound 26 frames out of sync.

At first we thought the sound-track might well be the most imaginative part of the production. We wanted to use effects, sometimes to heighten the dramatic realism of, say, a fire brigade turn-out and sometimes to add a humorous comment. Thus over shots of the local 'skid kids' at their races we planned to superimpose deafening speedway noises. (Subjective sound. Get it?)

Alas, these dreams were destined to be shattered. We spent two week-ends recording our effects on a tape recorder . . . on-the-spot stuff in a bar, the market place, the fire station and the railway. They sounded fine and we pictured the public flopping in the aisles.

(Continued on page 66)

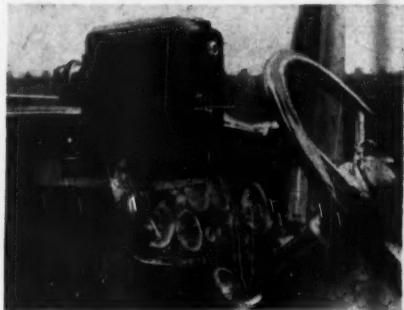
A Camera in the Car

By G. E. MOORE, M.I.E.E.

As a boy, I was attracted by the bioscope panorama, a side-show taking the form of a railway coach in which the seats faced a screen on which were projected films of brief rail-road trips, to the accompaniment of noises off and joltings associated with a train. Now I get comparable pleasure from shots taken from my car.

The first gadget I made for the purpose was no credit to me as an engineer. Overhanging the dashboard and cubby hole is a wooden batten, to the under-side of which I affixed a short bracket of strap iron, pivoted stiffly on a round-headed screw. It was intended to be swung out, the camera placed along it and secured by a thumbscrew at the outer end. A solid job, it seemed, but it picked up and amplified the car's vibration. It was clear that the camera support must be rigidly fixed to the car body, and eventually a suitable hinged shelf was devised.

This comprises a flat piece of $\frac{1}{8}$ " teak, 5" long by 3" wide, stiffly hinged to the above-



mentioned batten; it is covered with thin leather and through it passes the wing-screw which holds down the camera. Affixed to the shelf and the lower part of the dashboard is a bracket-arm with an elbow. When the camera shelf is out-of-use, it folds down; for filming it is pulled up, the arm locked into place, and the camera seated.

Vibration from the car has no harmful effect. The windscreen must be kept clean, although it must be admitted that unless it has been obviously filthy, breaking this rule has never seemed to matter! The glass should, however, be dry.



Before the first shots were taken, the actor was put at his ease by looking at a "stand in" through the viewfinder. By amateur standards, there is great depth of field in this shot.

The main shooting for *Needle Point* was planned to take place on two consecutive Sundays because one is generally too tired after a day at business to tackle filming satisfactorily. Having packed the family off for a picnic—it was raining quite hard at the time—I began to wreck the dining room. Everything was carried out except for the few pieces of furniture that were needed for the 'set'.

At ten sharp Donald was on the doorstep ready to spend the day filming some twenty-eight shots. Both he and the actor, Derry Thomas, had had written reminders during the week to confirm the date. Written reminders may seem a little too businesslike for a hobby but it is no fun to set aside a whole day only to be let down because somebody thought it was next Sunday.

Preparations

While Donald quickly checked over the camera and loaded it in the darkroom upstairs, I set out all the props with the aid of a typed list and a set of rough sketches. Nothing seemed to have been mislaid so by 10.20 a.m. the set was quite ready and the cameras lined up for the first shot. You will remember that we had thumbnail drawings prepared for every shot in the film and that we had also planned the order of shooting so that we could work as quickly as possible.

We were both laying out the lighting and connecting up to the mains when Derry arrived, a little flustered because he was wearing the wrong shirt—a plain white one.

SOLVING PROBLEMS OF

DIRECTING AND SHOOTING

This is the third article in the series describing the making of a cameo. Previous articles appeared in the March and April issues.

By DENYS DAVIS

Since there is nothing more difficult to photograph satisfactorily, this was a decided set-back, but as it was to be his first appearance before the camera I was anxious not to upset him. I told him not to worry and that we could shade the strong light from it, which was subsequently done though it wasted a good deal of time and was not always effective. Derry, for his part, blamed the lapse on having to wake up at six a.m. in order to reach my home by ten thirty!

Removing Shine

There is nothing worse than stage make-up used for film work, so for the early sequences I had advised him to do no more than dust his face lightly with powder to remove the shine. Later in the film when he was to portray extreme anxiety, his slight perspiration was the only 'make-up' required. To put him at his ease, I let him peer through the viewfinder while I sat in the chair that he was to occupy for the first shot.

Now let me put in here a few words of advice based on practical experience. I reckon that, making films as a hobby, I have now "directed" upwards of a hundred people, none of whom had ever been in a film before. The most stupid thing that one can possibly do is to dump them in front of the camera and tell them to act. They will dry up immediately and it will be practically impossible to coax any kind of a performance from them.

I find it best to let them appear seated for their first shot, preferably behind a table or desk. Don't begin with a close-up but put the camera well back so that they are not hemmed in by equipment, and choose a shot that will not require them to portray

any emotion. While Derry looked at me through the viewfinder, Donald directed my actions to correct little faults so that Derry could see the mistakes for himself. I had to take a syringe from its box, hold it to the light to check its contents and then, realising that it was empty, lower my hand again. Quite a simple little shot in itself, yet providing opportunities for many errors.

Rehearsals

In the first place, we had to prepare the box so that the syringe would come out smartly instead of with a lot of fumbling as at the first rehearsal. Then my hands covered the box—this was quite deliberate; I hoped Donald would pick me up on it, which he did—so that some of the time the scene appeared quite uninteresting to the viewer. I did it again, and this time there was a marked improvement in the general composition of the shot. I threw a shadow across my face with the syringe and I finally raised my head so that it went out of the top of the picture. Thus Donald and I showed in a few minutes some of the main errors to avoid, and Derry later told me that this had been a great help to him.

I switched the lights to the *dim* position on the series/parallel board and put him in my place. Donald explained to him quietly what was required and sketched in a few words how the shot would fall in the general sequence. He ran through it a few times but owing to his stage training was inclined to over-emphasis, so we corrected his physical movements first and indicated

where he would begin to move off screen.

Then we switched on the light to full brilliance and carefully schooled him in the expression that was wanted. While I busied myself with the camera, Donald coaxed from him the required expression and we were all set to take the shot. *Camera! Action! Cut!* Everything went smoothly, so the first shot was soon ticked off in the script.

Without moving the camera, we were able to follow on with a couple more shots which would fit into later sequences of the film. This meant rearranging many of the props, of course, but as we had the whole filming schedule cut and dried, it did not take long to make the necessary alterations, and we had taken the first three shots within twenty minutes. By now Derry had become quite confident and was entering into the spirit of the thing.

Smooth Performance

The next few shots required only for the camera to be moved, the lights to remain set. Thus, when it was time to stop for lunch, we had filmed eleven shots without having to move a light or check the exposure once. Provided that the camera was wound and the focus checked, technically there was little to go wrong, so Donald and I were able to put up quite a smooth performance!

After lunch, we had to tackle a batch of reverse shots which would bring in the other end of the room and would, in one or two cases, show the actor entering or leaving the room. We struck a snag here,



The door frame is not seen in the film, so that the actor appears to be sitting in a perfectly normal position. In a professional film set the wall, of course, would be removable, but this is the amateur way of achieving the identical result.



During the filming of a series of shots, the lighting is not altered. Thus, provided the camera lens is focused, there is little to go wrong.

for the painted door reflected the light each time it was opened or closed, and I had to alter my lighting plan to minimise the reflections. We also put a door stop beyond camera range to prevent the door from swinging so wide open that it would have reflected still more lights. Again we made a start with the long shots looking toward this end of the room and worked steadily into the close-ups.

Limiting Movement

Some of these shots called for more real acting than had the morning's work so we, the technicians, carried out our respective jobs as quietly as possible. Derry did very well and responded quickly to our instructions, which fell into two clearly defined groups. As camera and lighting man, I had to indicate to him clear limits within which he could move. I set his first position, chalked round his feet and then brought him slowly up to his final placing, which was also marked.

In many cases, this placing was set by means of a short wooden batten secured with thin panel pins through the carpet so that he could *feel* whether or not he had arrived at the correct position. Thus, I was able to fill the screen with more interesting compositions than if the whole film had been taken in semi long shots. I wish that all amateurs would pay more attention to this point, for it will improve any film, no matter how personal it may be, and it is quite easy to do, indoors or out.

"Cheating"

Donald was solely concerned with the *acting*, so his instructions were restricted to giving Derry precise details of what he had to do within the limits set by myself. Our orders therefore never conflicted, and I do not think that we confused our actor when he was trying to get into the mood of his part. Once or twice, Donald called for a quick movement—as, for example, when the player had to sink to his knees—which I had to slow down so as to follow the action smoothly with the camera. Several times I had to angle Derry round slightly so as to cover the essential action but as this cheating was not apparent on the screen, it was justified.

After a long, but thoroughly interesting day of filming, we ended at 9.30 p.m. with every scheduled shot filmed and the first 100ft. roll ready for processing. When this was returned for screening, I ran it through once by myself to check my immediate reactions. Once you have seen a shot, you can never get quite the same

reaction again, so the first screening of my films is always to myself alone so that I cannot be distracted. It is at this stage that I decide whether a shot is overlong or—occasionally—too short and will have to be retaken. And I make written notes, for use later when the film is assembled, something like this :

Shot 17. Delete 3 secs at start, 1 at end.

Shot 19. O.K.

Shot 3. Start O.K. but (?) drags at end after reaction.

Then the others were invited over, and we ran the film through a number of times, discussed the shots in detail and decided on retakes. Although working within a



The film is designed to make use of interesting camera angles. Here an extremely large close-up is filmed at a distorted angle. The use of two pan and tilt heads assists the cameraman to get the result he wants with a minimum of setting up.

limited film budget, we had enough in hand to do a couple of the shots again, so these were added to our next filming schedule. The final filming session was fixed for the following Sunday when the whole film, apart from titles and insert shots, would be complete. Then we hit our first big setback. Our actor was rushed off to hospital with a collapsed lung and all the remaining shots with him in had to be postponed indefinitely.

Meanwhile, Donald came over and we shot the titles. These were stencilled with an Econasign outfit in silver on black card and we used the same set-up as described for our *Only For Telling* titles. You may remember that the titles were on a long strip of card laid on the floor between guides. The camera, on a tripod, was set to cover one title which was then pulled up to reveal the next, and so on.

BACK LIGHTING GIVES DEPTH

Running Commentary : By SOUND TRACK

There is no doubt at all that, in filming in black-and-white, a pleasurable added impression of depth is given by shooting mid shots when the sun is behind the subject. This applies in particular to shots taken at sports meetings, golf courses, race-tracks and the like, where conditions tend to be flat and treeless, so that a certain monotony pervades the best-intentioned photographic compositions.

Also, in such very open spaces, there is usually enough light from all around to permit filming towards the sun without excessive loss of detail due to underexposure of that part of the subject facing the camera. Compare these conditions with similar filming in a built-in back garden, where you simply have to use a large reflector whenever you wish to use the sun's direct rays for back-lighting.

Two further points: you notice the above-mentioned effect when a panning shot—perhaps of a boy on his new cycle—ends up right into the sun. From looking very ordinary in crisp front-lit shot, at the end of the pan the subject is brightly fringed by its newly found back light, and

is conspicuously thrown into relief. Then look it over in colour film: as effective, really, but unfortunately unacceptable; the brain will persist in thinking it has seen something wrong in the changing colour values in such a shot, though the colour film is really telling a true story!

I raise this point now because the embarrassed use of this excellent effect depends on having a deep and reliable lens hood; and this is a good time of year to check yours over and, if desirable, extend it or improve it. Certain shots under the conditions I have described have to be set up with the sun almost striking into the lens: if it does strike the front glass, the shot is generally ruined. So as a check, after setting up, you should look into the lens and make sure that the shadow cast by the lens hood covers the whole of the front element; if it does not, alter the set-up till it does.

This immediately spoils your composition, you realize with annoyance, hence the question: is the lens hood as long and as small in diameter as it can be, without fringing the picture? Well, you check



The spring and winter of life are always rewarding themes for the cine camera. Here the Belfast Y.M.C.A. Cine Unit are seen at work on a scene for "Evening Comes" which they are making for the Antrim welfare authorities.

this roughly by applying the old formula :

$$\text{Width of PROJECTOR gate} = \frac{\text{width of subject}}{\text{Focal length of lens}}$$

Now the width/height ratio is 4/3, hence from Pythagoras's theorem, the ratio of width to internal diameter of lens hood is 4/5. If, then, D cm. represents this internal diameter, and L cm. is the hood length, from iris to tip, the above expression becomes :

$$\text{Width of projector gate, cm.} = \frac{4 \times D}{5}$$

$$\text{Lens focal length, cm.} = \frac{5 \times L}{4}$$

Those interested in titling set-ups should note at this point that the formula applies direct as first stated; but work with Projector, not camera, gate width, because it is what goes on the screen that you want to read, not what happens to hit the film in a camera with an oversize gate mask.

When you have so checked D and L for your lens hood, three remaining points demand your attention :

(1) These measurements depend on the lens node, which is only approximately at the iris. Hence they must receive a practical check.

For Ever Safe

(2) They also depend on the stop number in use and (in the case of a focusing lens) the focus setting. So the practical check should be made under the conditions *most likely* to show interference, i.e., the conditions under which the lens hood diameter must be greatest for a given length, i.e., smallest aperture (say, f/16) and with focus set at infinity. If you get no interference under these conditions, you are for ever safe.

(3) If you want the best possible protection from back lighting striking the lens, then obviously something better than a circular hood can be contrived. To be as close-fitting as a glove to the incident light rays, the hood should be a pyramid—with rounded corners—and the base of film frame proportions. A practical solution to the unjustifiable expense of so fashioning a lens hood is to use the circular form, but put a rectangular mask at the front end, as commonly seen on Kodak cameras. Calculations as above, plus usual practical trial.

Always important, though least so with the front shaped mask, is the internal finish of the lens hood. It should be finely grooved, then painted with photographic matt black. The grooves enhance the matt effect. But in experimenting, rolls of gummed paper coated with Indian ink are perfectly O.K. The experiment matters far more than the nth degree of finesse in carrying it out.

SITTING ROOM CINEMA

Projector advertisements—particularly those in American magazines—often show the machine in the middle of the room, surrounded by the admiring audience, while father stands behind, adroitly manipulating the controls. Real life far more often finds it pressed hard back against one wall or window or alcove, the screen flat against the opposite wall, to get the maximum possible throw. After all, a throw of at least 12ft. is almost always desirable: and this involves one room dimension of 13ft., but there are vast numbers of excellent, cosy rooms which cannot meet this specification.

Hence the urge to bash a hole through into the dining room, or to show through

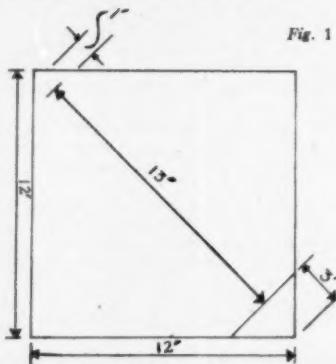


Fig. 1

the door from the hall: both cause icy draughts and frayed tempers and should be avoided. Disappointing also are diagonal throw set-ups. Fig. 1 shows that in a room 12ft. square it is only possible to secure a 13ft. throw diagonally, compared with 11ft. straight.

Other snags are introduced with a diagonal throw: inaccessible projector and no room for turntables; screen hard to mount and looks odd; tendency to string audience too wide, giving too oblique a view, since there is room only for two chairs in the optimum position, just in front of the projector. Again, the fire place usually gets in the way.

I unhesitatingly recommend the straight throw, and if necessary the slightly smaller picture. This does not apply in large rooms, and with long, narrow rooms having a fireplace at one end, since in such cases other factors (e.g., the intensity and location of

the fire) assume overriding importance. But in projection, after exploring innumerable set-ups, I have come to the conclusion that anything bizarre or involving acrobatics with wires, draughts, or diagonals does a lot more harm than the alleged advantages warrant.

PERSPECTIVE

From a given camera position, the perspective representation of a scene is the same whatever the focal length of the lens. This simple fact still worries some people because they can't readily appreciate its truth. They can't accept that it applies to wide-angle lenses. But it does—any focal length, same perspective!

In a case I came across recently I think the error lay in the fact that a different perspective had been secured with the wide angle lens. This lens is used to secure the strong, "far flung" perspectives associated with the photography of Fritz Lang's *The Spy* and with *Citizen Kane*. You set up with the standard lens, and see a normal perspective. The picture area is correct, but you want to secure this "far flung" effect.

What do you do? You switch to the wide-angle lens, and move up the camera till it again takes in the same picture area. Only by this changed camera position is the perspective altered. The wide-angle lens permits you to take the camera so close a point, for a given subject, that you obtain this perspective effect.

SHORT OF LIGHT?

It is often, and correctly, pointed out that the only basis for comparison, when an audience views an amateur film, is the full glory of the professional screen. From the photographic aspect, this almost always means interiors which are brilliantly lit right into every corner. Now, the amateur knows he is short of light, and generally takes the precaution of directing his basic lighting at the four quarters of the set being filmed. The point I want to make here (and it is a point often forgotten by the average worker and perhaps not fully grasped by beginners) is that you must be careful not to include in your camera set-up more set area than your basic lighting will cover.

It is in practice only too easy to make the mistake of getting a good lighting arrangement for the mid shots, and then shooting a further long shot without calculating how much the illumination reaching the now extended corners of the set will have fallen off. If you have got to do it, then in at least two of the corners you can employ some

Round Round

Fig. 2

Fig. 3

subterfuge, such as a bright foreground object covering one of the bottom corners, and perhaps some feature (a beam or even an actor near the camera) to mask a top corner. What you have to avoid at all costs is the effect of the general illumination falling off into muddiness, particularly along the bottom of the set, since nothing else so damningly brings the quality "amateurish" into the minds of your audience.

FOR EASIER TITLING

Common enough are the "round hand pens"—i.e., steel pen nibs—with their square points ranging up to $\frac{1}{8}$ th of an inch wide. They are used for writing as in Fig. 2, easy to do but rather old-fashioned looking and not too good for titling because of the great contrast between thin and thick strokes. Less common is the nib with a splayed-out circular point as, for example, style 920, made by John Mitchell, Birmingham. This has the point splayed-out to a flat circle, of diameter $1\frac{1}{2}$ mm., and gives a constant stroke thickness regardless of its direction of travel across the paper.

Fig. 3 illustrates this, and it certainly is most useful for casual titling, especially for writing on cards about 9 by 7 inches, in characters between $\frac{1}{4}$ " and $\frac{1}{2}$ " high, for filming on positive stock. These pens should either be dipped to a constant depth before each character is written, or used with an attached, clip-on ink reservoir which can readily be obtained, to suit the nib, from what are so cheerily referred to as "leading stationers".

ALWAYS TO HAND

One of the few things that does still slip into a fitting on the camera is the pithy bit of exposure data given in each reel of Kodak film. This gives basic exposures under specific conditions, and it is a matter of history that by such an exposure guide mounted on the first 16mm. cameras, coupled with rigid consistency in processing, Kodak set the pace with 16mm.—and look where this gauge is to-day, compared with its 1924 start. Another important point about these cards is that, if the camera has to be handled by people with no cine knowledge whatever, they achieve at least adequate results under almost all conditions. A definite case of *multum in parvo*.



Two of the Sheriff of Nottingham's men rush forward to prevent Robin Hood (Richard Todd) leaving Nottingham Castle. "Robin Hood" is Walt Disney's all-live-action production in Technicolor.

WEATHER OR NO

AT YOUR CINEMA

Strange, isn't it, how the sun always shines on the screen? This month we have three films of the great out-doors, *Robin Hood and His Merrie Men*, *Angels One Five* and *Viva Zapata!* in which the sun never lets up.

In Mexico, scene of *Viva Zapata!*, I am willing to concede that the sun may work overtime. But in Sherwood Forest and during the Battle of Britain, no. Why this bright-sunlit-screen-for-all-exterior fetish? Movies are a reflection of real life, and in real life it always rains on Sundays—the one outstanding exception of a film to prove the rule.

Amateurs have no need to follow the professional example of waiting for the sun. Why not go ahead and shoot in the rain, in the sopping mists of the moors, or the damp twilight of a city's concrete canyons?

Don't get me wrong. I heartily recommend you to see all three of the films I have named. Walt Disney presents *Robin Hood and His Merrie Men*, starring Richard Todd and newcomer Joan Rice, directed by Ken Annakin. It is a joyous job shot at Burnham Beeches—the real Sherwood Forest is farther from the home studio—and is based on a neat script aimed at entertaining families rather than high-brows. There is good robust acting by all concerned and lots of limpid Technicolor photography of glade and crenellated castle.

The easy-to-follow story needs little

By LESLIE WOOD

detailed. Suffice to say it concerns double-crossing with the people's taxes by those in high places. Robin, played buoyantly by Richard Todd, takes to the tall timber to waylay the wealthy and to set matters right with the aid of his Merrie Men and their bowmanship.

But how the sun shines! Don't tell me that it must have shone like that at Burnham Beeches or how else did the unit secure its lush photography! These boys have a way of taking generators with them to turn shadowed naves into brilliant corridors.



Little John (James Robertson Justice) and Robin Hood fight with quarterstaves for the right to pass over the bridge.

One grants that, this being a carefree picture, the lighting is in key, but the amateur, without transportable lights and with only week-ends at his disposal, would be wise not to wait for the sun. Not only may it never appear, but he obtains a more interesting picture, pictorially speaking, if nature is reflected in *all* her moods, including the sombre ones.

Eternal Sunshine

Was the Battle of Britain fought only in sunlight? The German pilots were loath to engage in night fighting, but there were days when they dodged out of fog to lay their eggs of death. Yet according to *Angels One Five* (an obscure title meaning Altitude 15,000 feet), the conflicts over the Home Counties took place in eternal sunshine.

Perhaps the epic film story of the Battle of Britain still remains to be told, but this pleasant fictional account of life at one Hurricane base will do to go on with, though too much of its early reels is devoted to Michael Denison, as Duty Officer, giving instructions in the Operations Room.

The actual story is slight. It is that one about a new pilot who is a misfit but who proves himself a fine fellow at the fade-out. A near-miss collision with another aircraft on the tarmac, followed by a well-contrived studio crash into Dulcie Gray's back garden are two of the preliminary action highlights. Air fighting, hard core of the film, is wisely saved up for the closing reels.

Take warning from the lesser characterisations here. They are out-moded. All 'other ranks' are Cockney clowns. The village policeman is a woolly-headed yokel. Director George More O'Ferrall should see *The Blue Lamp* for a line on policemen! And was not the author of "The Seven Pillars of Wisdom" one of the R.A.F.'s "other ranks"? How much more typically English it would have been had the airstrips sometimes glistened with puddles, or had the rain, which often curtailed the windows of Nissen huts during the war, just rained.

Rain Scenes

Of course the amateur's difficulty in shooting rain scenes is to get shots to match. If he shoots in rain this week-end, what guarantee has he that next week-end the rain will again oblige? He has no guarantee. He could, however, get one jump ahead of the professionals and prepare a shooting schedule for both sorts of weather and take on location costumes and props and players so that scheduled wet weather scenes could be taken if it rained. In the long run such a course is bound to be a time saver.



Top picture : a transport lorry receives a direct hit from enemy bombers which pin-point an R.A.F. fighter base. Second picture : 'The Tiger' (Jack Hawkins) runs to his plane when he learns of the approach of the German raiders. These shots, filmed at Kenley R.A.F. Station, Surrey, are from "*Angels One Five*", directed by George More O'Ferrall.

No producer can bank on a long run of fine weather. If he has the forethought to have a third of the picture, for instance, set in rainy surroundings, he is actually saving, not losing, precious week-end shooting time if it *does* rain. But don't forget an umbrella to shield the camera and plenty of resolute helpers in macs to hold both gold and silver reflectors. (Yes—gold! Try one on the heroine. In rain, it gives a radiant soft focus effect.)

John Steinbeck's *Viva Zapata!*, biography of a Mexican farmer who became a revolutionary, then a General who refuses Presidential honours and is betrayed by his own self-seeking following, is notable both for fine writing and a smouldering, aggressive performance by Marlon Brando in the name role.

The unfolding is ponderous and the issues are not always clear, but the direction is forceful. Director Elia Kazan has an



An effectively composed shot from "Robin Hood". Maid Marian (Joan Rice), lady-in-waiting to Queen Eleanor (Merle Hunt), refutes accusations against the loyalty of her childhood friend, Robin Hood, made by Prince John (Hubert Gregg) to his mother and the Archbishop (Antony Eustrel). Zapata (Marlon Brando) is captured by the military—a scene from "Viva Zapata!", directed by Elia Kazan from a screenplay written by John Steinbeck (author of "The Grapes of Wrath").

impressive way of shooting fast action 'bang' in close-up! It sounds crazy. Action too near the camera blurs, obstructs the entire frame, and so on.

So run the arguments against. Seen on the screen, however, it is highly effective. A rider dashes towards the camera, a shot is fired, and he tumbles from his horse within a foot or two of the lens. The resultant momentary obstruction heightens the effect. It is as though the shot rider is falling on top of the audience.

Here are the sun-baked plains and adobe huts of Mexico. The picture swelters with sunshine. Pictorial balance, however, is satisfactorily served by contrasting the blazing exteriors with cool, dark interiors of practically windowless cottages.

Close Shooting

Because of the overplus of close foreground shooting of characters (Brando delivers many of his lines over his shoulder) director of photography Joe MacDonald might have been forgiven had some of his shots displayed that *bete noir* of nearly all close shooting—failure of the players to look in the right direction at their (unseen) companions.

I suppose that everyone knows that in professional studios it is the practice to split up into distinct halves the close-ups of two characters speaking? All of Brown's lines are shot first, then all Jones's lines. While the former is speaking, Jones may actually be in the canteen, and while the latter is speaking Brown may have already left the studio for the day. The editor intercuts the two.

It is not easy, this acting to someone who



is not present. In an amateur production there is not the same pressing need to release players from 'standing by', but it has its uses when one of the players can't attend and the director wants to shoot round him.

In *Viva Zapata!* the matching is so cleverly achieved that one could swear that the second party is present while the first is speaking. What is even more impressive is the way in which, when characters in close-up act direct to the lens, they appear to be looking at the unseen second party instead of at a camera.

Robert Day, camera operator on Edward Dmytryk's *Give Us This Day* had a particularly ingenious way of achieving this result, I recall. He fixed a convex driving mirror to the side of the camera cowling. Then a player was put well out of range of the camera and the mirror twisted round to

embrace his reflection. The actor being photographed could thus see *someone* to talk to, and the focus of his eyes was "spread" naturally instead of his squinting at the lens. Also, if the person reflected in the mirror moved at the director's behest, the eyes of the actor in close-up followed this action naturally and rested on a new spot without hesitancy. It is a device well worth trying, particularly as the use of big close-up heads should embellish films without dialogue.

Too much sun is not something with which we have to contend, as a rule, in this

country. Amateurs would do well, therefore, to strike out on their own in incorporating weather, as distinct from eternal sunshine, into their films. Remember how impressively realistic the rain storm was in *Paper Boat*, yet it is almost an isolated example.

Rain and shine are integral parts of life. I look forward to the day when I see a screen hero and heroine leaving the Hundred And One Club and find it raining because it just happens to be raining, and not because the script writers think it a good lead in to a love scene under a shared umbrella.

This should satisfy Iris Fayde, says the Four-fold Film Society : a genuine photograph of no fewer than four girls sharing the jobs of direction, camera operation and (the Society regrets to admit) continuity, on a new Four-fold production.

A Home of Your Own

Woman's Viewpoint

By IRIS FAYDE

To compare looking for a home of one's own with looking for premises for a cine club is deservedly to invite ridicule, yet at least the many unlucky folk who have still to find a house will understand the feelings of the cine club who, because of finance and the difficulty of finding suitable accommodation, rarely achieve their ambition of owning permanent premises. To the settled householder the club member's anxiety may seem excessive. The less fortunate will be more sympathetic.

To have a studio in which to build sets, where overhead lighting can be erected, where cutting and editing can be done at will and equipment stored—a place where members can meet every night if they want, where film shows can be given without extra charge and guests entertained, does seem to be the complete answer to every problem with which a cine club is faced. Lack of suitable premises is invariably put forward as an excuse for a bad film, and for

the apathy and discord which descends on even the most enthusiastic groups. "If only we had a place of our own, everything would be different!" Would it?

The most diligent searching coupled with extreme good fortune will produce only medium-sized premises, and if they are at a rent the club can afford, they are likely to be very dilapidated. So enthusiasm has to be diverted from the making of films to rebuilding and making habitable the new home. The distemper slappers and paint daubers, the carpenters and electricians will be only too glad to show their prowess, but to what work shall they be put after structural repairs are done?

Here lies the problem: shall it be a





Director and continuity girl confer on the script for the Canterbury A.C.S. film, "Home of Handweaving". A sequence showing hand looms being used in the home is about to be filmed. Another production still appears on page 67.

cinema-cum-meeting place, a pukka film studio, or a combination of both? I have known most violent clashing of opinion on this question. If the room is small, most members will vote for a comfortable meeting place, with collapsible projection box and proscenium, that will permit of occasional shooting. £10 will have to be spent on the projection box if it is made out of hardboard and £10 on the proscenium if of hardboard and wood and complete with curtains and screen.

Distemper and paint will swallow at least £3. You will need ceiling lights, proscenium lights, box lights, switchboard, dimmers, power points and yards and yards of cable. All this with curtain motor will absorb £15.

Will you stain the floor or cover it with linoleum or carpet? Stain: 7s. 6d. plus a lot of hard work; linoleum: £7 10s. and a tacking job; carpet, £17 and a good deal of trouble. The sages will tell you that bare boards or linoleum only will act as a sounding board for projector noise, whereas a carpet will deaden all sound. Those not in favour of having a cinema at all will suggest that the club's money should not be spent on anything but essentials, and that the obvious course is to take the nails out and stain the floor, but they won't offer to help.

Uproar Over the Seating

When you have the floor in a reasonable state, there will be an uproar over seating. What do you want chairs for, anyway? Can't people stand? Can't they sit on the floor? Everyone will volunteer advice and criticism, mostly destructive. Those in favour of comfort, and particularly the ladies who will want the place to look

pleasant, will propose the purchase of stacking chairs, especially as they are not horribly expensive. Twenty-five, plus drapes for the windows, will absorb perhaps £35.

The result of all the hard work will doubtless be an attractively decorated room in which members can meet, entertain, talk and give shows. And the cost? £75 and alienation of half the membership. The "production boys" will be against. They didn't want a comfortable meeting place but a room to look, smell and speak of films. They will demand cutting benches all round the walls, soap boxes on which to sit, arc lights blazing away and all the paraphernalia that will help them to feel they are "on the floor" where they can happily shout "Roll 'em!", "Shoot!" and "Cut!"

The Problem of Sets

Supposing they win the day and the room is made into a studio, how many people are capable of producing life-like sets? Yes, I know, there have been a few clubs who have done so successfully. Ace Movies come immediately to mind, for before the war they made sets in their basement studio which would have done credit to a professional. But they are the exception to the rule. Most amateur sets look what they are: phoney!

Even when a set *has* been built, there remains the problem of "dressing" it. Yes, I know, you need show only a corner—but that corner must be furnished and props produced. Since you haven't a plasterer's shop, all the furnishings must be dragged from home.

Over all is the problem of length of shot. Even in a medium sized room it's practically

impossible to get anything more than a medium shot. True, you can secure false perspective with scale models, but this is an artist's or an architect's job, and they are not laid on with the premises. No, the people who long to make films "on the set" rarely weigh up the amount of work and ability required, the capabilities of the members, or the real desirability of doing so.

When hoary club-men hark back to the "good old days" when they had a studio, they remember only the fun. They forget their main reason for hiring it was in all probability that in those days it was impossible to carry half-watt lighting equipment around for shooting on location, so that set building was a necessity.

With the portable lighting equipment available today there is no need and no sense in going to all that trouble. I would rather see the money spent on film stock than on rent and props, for the only way to keep club members together and happy is to make films—not to make a place to make them or to talk about them. And since the amateur's greatest asset is the mobility of his camera and his freedom to film "in the field" exactly as he pleases, what could be better than to do just that?

Don't be Put Off!

So take your camera to the location the script calls for, and don't be put off by people who say you will never get permission. Amateur cinematographers are invariably welcome wherever they go. I have obtained permission to use many lovely houses as my "sets" just by knocking at the door and asking; have had British Railways offer to bring a special train into a platform on which my equipment was set up, have filmed in public houses, shops, offices, airports, all with the greatest co-operation and assistance from the people concerned.

So don't think that those with "studios", professional or amateur, are in any way better off because of them. More often than not a studio is a handicap. Freed of such responsibility you are in the best possible position to follow untrod paths and produce that outstanding film for which the amateur cine world is waiting!

Scottish Amateur Film Festival

As we go to press we have received the results of the 1952 Scottish Amateur Film Festival. There was an entry of 93 films (16mm.: 83, 9.5mm.: 3, 8mm.: 7). Scottish amateurs are to be congratulated on having done particularly well, the majority of the prizewinners being from Scotland. We hope to publish the full results next month. The adjudicator was Mr. Ralph Nunn May, executive director in charge of Central Office of Information films.

PAGES FROM

A Lone Worker's Diary

By J. VERNEY

March 8th. Perhaps it is all these winter film shows but I am rapidly coming to the conclusion that most amateurs fail to set a high enough standard in their work! Far too many films are deplorably scrappy. I feel very strongly about those jerky pans, pale frames, false starts and other distractions being allowed to stay in.

It is good that more and more amateurs should now be titling their films, but often the captions are of better quality than the films themselves. A magnificent main title is no proof that a polished film will follow—but the let-down is the more severe when the visuals can't stand up to the words. And I wonder whether some of the films I have seen recently can possibly be of interest even to the family circle!

Surely we should all try to avoid variations in exposure, unsteady camerawork, scrappy fades and transitions which rob even the picked amateur films of much of the technical polish which characterises the modern professional offering. And yet the latter is the yardstick by which the public judge our films! So it seems to me that if we are to get the public interested in what we are doing—interested instead of just merely tolerant—we must be much more careful in routine editing. Instead of foolishly trying to copy professional treatment, let us really study the way in which the professional film achieves slickness and polish.

March 15th. For some time Sheila has been toying with the idea of taking up home-movies (at the moment she uses a miniature still camera) and tonight she asked me to see if I could get her a cine camera. She had decided, strengthened no doubt by Iris Fayde's comments, to go in for 16mm. What she required, she said, was a second-hand, modestly-priced, spool-loading job, and I decided that one of the early Kodak Model B cameras would fill the bill. Scanning the *A.C.W.* adverts I note that the current list price for the f/3.5 model is in the neighbourhood of £25 and so was tempted by one offered at £18 18s. by a well-known dealer. Wrote off straightaway!

March 16th. Sat for the second time today on the judging panel for an amateur film competition. It was an enjoyable

experience. I know how hard it is to decide, when presented with a number of films of the *same* calibre, which one is the best! So the way I go about it may be of interest.

I do not assess films as one would mark examination papers, for what is the yardstick by which films which vary considerably in theme can be judged? After all, it is difficult to say just what 10 marks out of 10 really represent. I prefer to judge each film as *a whole*, irrespective of its parts, and as it appeals to me when seen *once only*. It is the first impact that counts.

Even when there is not much to choose between them as far as quality is concerned, the immediate impact which they make on one must vary considerably. This implies, of course, that personal preference must enter into it a good deal, which no doubt explains why the same film will fare differently in different competitions and with different audiences throughout the country. After all, even a well-made professional film might be a flop in one part of the country and a success in another. Indeed, what London likes may get the bird in Blackpool.

March 19th. Sheila's camera has arrived and is in better condition than I expected, for it is probably 20 years old yet does not seem to have had a lot of wear. The state of the screw slots indicates that it has probably never been dismantled and the motor runs sweetly.

A check with a measured length of film through the gate (remembering that 40 frames to the foot at 16 f.p.s., is $2\frac{1}{2}$ seconds per foot) proved that the governor was set a little on the fast side but I prefer it that way. Tonight I shall clean the lenses before an actual film test.

If the results are anything like those I have achieved with this model in the past, Sheila will not be disappointed. There is much to be said for this camera for the beginner and, indeed, even the advanced worker. It is certainly quite capable of producing a Ten Best film!

With new cameras at such high prices, many folk have to consider a good second-hand model if they are to take up our hobby at all. The Kodak B is extremely light and compact for a 16mm. camera and the loading layout considerably reduces the risk of edge-fogging in threading. The waist-level finder is most useful, and a single speed is all that most people need.

The modest f/3.5 lens gives crisper definition than some of larger aperture and, with the faster 16mm. emulsions available, is adequate for most work, including indoor filming. The built-in close-up lens (2ft.-5ft.) takes care of all close shots and, being spring

loaded, always returns to the normal "all-distance" setting when not in use. The camera accommodates both 50ft. and 100ft. spools which means that films are more readily obtainable in time of shortage—and it is worth remembering that 100ft. spools show a considerable saving over 50ft. spools and, of course, magazines!

March 21st. Are you ever plagued with those non-reversible 16mm. projection spools? You know the ones I mean—with a circular hole on one side and a square on the other. No doubt the idea behind them was excellent—and still is, of course, for camera spools—but they certainly are a nuisance for projectors.

A square hole on each side has become standard practice, and so tonight I decided to modify the few spools I still have. It proved quite a simple job to file out the round hole to match the square one. I used a fine square tapered file, just smaller than the finished size, and afterwards carefully cleaned away all metal filings before re-spooling my films. A job for a rainy day!

See Here, *Citizens of 2051!*

(Continued from page 53)

We recorded the commentary on another tape machine, borrowed for the occasion. Then the day came to visit a recording studio and have the whole lot re-recorded on film, and trouble started. The tape carrying the effects persistently slipped out of sync; there was no mechanical coupling to the projector. We might have foreseen this and, if we had persevered, we might have triumphed over it, but time was precious.

After an hour or so of frantic fiddling, we decided to settle for music re-recorded from commercial discs. We had only a few discs with us as we had expected to use very little music, and these had to serve double time. However, they possessed the genuine, if solitary, advantage of having been recorded by a company which makes no royalty charge to amateurs.

In conclusion, I think I should say a word for our commentator who, although an amateur, did his job with professional assurance. He only fluffed once in two straight ten-minute takes, inadvertently substituting the word 'either' for 'any' when referring to Wycombe's four cinemas. We did not think this small grammatical error warranted a re-take. In fact, we like to think that it may one day form the subject of a footnote to a learned treatise on the film, written by a local history student in the year 2051.

The Documentary Film

A SUMMING UP

By K. A. S. POPLE



Last month I suggested that we could use the idea of dramatic conflict to give life to our film. We saw, however, that dramatic conflict in the documentary film generally needs much more delicate handling than the more forceful conflict of the fiction film.

To sum up, we can say that documentary deals with things as they are, but also sees them as a balance of forces or ideas. A good documentary producer regards no subject as existing completely by itself. Instead, he sees it as something which has been called into existence—deliberately or otherwise—for some specific purpose; as something which is the final product of a number of different causes, historical, social, or economic; or as something which has a certain dramatic relationship with its surroundings which he feels should be emphasized.

The How and the Why

He is therefore careful to portray his subject to us not only as it is, but also to show why it is, or for what purpose it is; and by balancing the present against the past or the possible, he can give his subject a certain dramatic emphasis.

Here is a short list of documentary categories in which a number of apparently different topics have been grouped together under similar themes. Obviously this classification is neither scientific nor comprehensive. It is intended merely as a guide and it is assumed that you will think up better ideas of your own. In each case, that part of the theme which can be used, in the manner described, to give dramatic emphasis has been italicised.

Members of the Canterbury A.C.S. shoot a sequence for their film, "Home of Hand-weaving", at the Kent and Canterbury Hospital. This sequence shows the use of hand-weaving and rugmaking in the occupational therapy centre.

1. Documentaries concerned with events:

- (a) which contain *within themselves a natural conflict*—races, sports meetings, beauty competitions, the search for a new invention, the construction of an engineering scheme to overcome a natural obstacle, the struggle of a community against poverty, unemployment or disease;
- (b) which do not contain a natural conflict—local carnivals, the launching of a ship, the opening of a municipal building.

These topics border on the newsreel and can sometimes be portrayed as the *cumulation of much careful preparation*.

2. Documentaries concerned with social significance:

- (a) in which the *purpose is to preserve or protect life*—signal-box, roadsweeper, lighthouse, police, medicine, the men who paint the white lines down the middle of roads;
- (b) in which the *purpose is to create something for human existence, experience, or knowledge*—artists, architects, managers, workers and their work, craftsmen, farmers, teachers, the local council at work.

3. Documentaries concerned with explanation or justification, i.e., which show their topic as being the result of various historical, natural, or social forces—nature studies, films about delinquents, the development of machinery, architectural styles, films which portray social habits or conflicts, films about world resources, standards of living, productivity.

4. Documentaries concerned with capturing the character or mood of a place or subject, i.e., picking out the salient feature(s) of the subject and relating it to its less important features. Such films, like *Berlin* or *Song of Ceylon*, are really personal impressions, and therefore inimitable.

By thinking about our film along these lines, we can do much to avoid falling into the trap into which even the professional has been known to stumble—that of inextricably mixing the essential with the unimportant, so that the film turns out interesting but colourless, without highlights and shadows, dramatically uniform.

Our Town

Supposing we make a film of Our Town in which we shoot anything which takes our fancy, then edit it with continuity but without a central theme, and project it to an audience. In effect we are saying: "Here you are, chum! Sort this lot out for yourself!" If we are not careful, we shall leave our audience with mental indigestion.

But what exciting possibilities there are if we give our film a good documentary theme! Perhaps we could put our material together as a Category 1 film and build our shots—and script!—around the story of the town's efforts to, say, clear its slums, improve its housing position, or better its drainage. Or we could give our script a Category 2 theme and arrange our shots so that they tell the story of how the town protects the health of its citizens; or how it provides them with facilities for business, education, or pleasure.

Gentle Dramatization

Or again, we could adopt a very different viewpoint and use our Category 3 idea, so that our material is now arranged to show the historical factors influencing the development of the town, its character as a manufacturing or market town, its economic relations with the surrounding countryside, and so on. The material shot would not be greatly different in any of these cases, and we could arrange it to give our film that gentle dramatization which all documentary needs.

If our shots fall into a definite scheme—some of them important, some relegated to providing atmosphere or continuity—the effect on the screen will be clear cut and precise. Our audience will recognize that we are striving to say something, and will probably come part of the way to meet us. For even if our film is not a masterpiece—and nobody expects it to be—it should at least merit honest approval.



To follow the running figure, the camera had to be swung so fast that a tripod would have been a disadvantage.

WHY BOTHER

When I was quite new to cine I acted as cameraman in an amateur production unit. One of the scenes showed a man running quickly from left to right and then up a slope, so a fast pan-tilt was needed. We rehearsed the scene a number of times, but I simply could not manipulate the tripod to keep the figure in the frame. Another member took over and as I watched I wondered whether I should ever acquire his confidence and skill. I know now—but I should not hesitate to take that scene to-day holding the camera in the hand, and I should be satisfied that no one would notice the absence of a tripod.

For the lone worker away from his own back garden, a tripod may be a bugbear. One feels an awful fool erecting the thing in public, affixing the camera, taking meter readings, and so on. If there are two or three of you, this routine can be part of the fun, for the audience that gathers will almost certainly be sympathetic, and if you haven't time to think of rejoinders to their attempts at good advice, someone can do so for you. But for most of us when alone it is a case of doing without a tripod or doing without the picture.

Admittedly there are some subjects for which a really firm camera support is essential: for example, scenes that contain a strong horizontal or vertical line, or a prominent highlight near the edge of the picture; slow motion; most titles, and certainly all those in' which lettering is superimposed on a pictorial background, live or still; shots of still objects, such as a letter or the dial of a clock; and all other scenes with little action or movement. But how many such scenes do we need to include?

Camera wobble matters only when it is noticeable. If it can be effectively disguised,



There was so much animation in this C.U. that the attention is held by the face. Nobody notices the camera dither when the shot is projected—except the cameraman!



A tripod was used here because there was not much movement; the background was interesting, and the line of the roof is strong enough to demand comparison with the edge of the frame.

WITH A TRIPOD?

asks H. A. POSTLETHWAITE

the audience will know nothing about it, even though the cameraman, on the look out, may be able to detect traces.

The surest way to hide involuntary movement of the camera is to introduce deliberate movement by letting the camera follow the action, as in the case quoted above. Attention can be focused in this way on the principal point of interest by keeping it in a "strong" compositional position. Observe how often in professionally-made films the camera follows an actor, or even a hand of an actor, for this purpose. Then, trying it for yourself, notice how successful the device is in disguising slight camera shake.

It goes without saying that if we are to rely on the action in a scene to absorb the attention, that action must be really interesting and there must be nothing else on the screen to attract the eye. The background must be relatively uninteresting. A little bit of action in a wide setting, such as a small figure walking away towards the horizon, might not do; but a tiny figure capering and jumping across an empty expanse of sand, nothing else in sight, would be quite satisfactory.

It is easy enough to arrange uninteresting backgrounds! For a medium shot of baby on the lawn, for example, we can use a high viewpoint so that the background is nothing but lawn, or lawn and bushes, without any bright flowers and without edges of paths or corners of buildings. A background of dark trees, without any sky, is always safe. For a big close-up of a really animated face, one need not worry much about the background, but for a close-up of a face in repose, it is best to make the background completely neutral by putting it out of focus and excluding highlights.



Although the figure was moving, the tractor was stationary. Its strong lines attract the eye and expose camera dither. A tripod would have been desirable, but for family scenes of this kind minor defects do not matter much.

In close-ups particularly it is a good plan to keep the scenes short. Two or three seconds will be enough if the scene follows a medium shot of the same person. If this seems too little, use two shots from different angles; they need not necessarily be adjacent in the finished film. The shorter the scene, of course, the less time there is to detect dither. Observe how the newscast man makes use of the dodge when he has to work without a tripod.

These three things—concentration on action, unassertive backgrounds, and short scenes—will enable one to get away with a lot, but even so there is no sense in letting the camera dither any more than it must. A moderately small camera, such as a Kodak BB, is easier to hold in the hand than a heavier one like the Bolex. There is a best way to grip every instrument, and what is best for one person is not necessarily best for another. Every opportunity should be taken of leaning the shoulder or resting the elbow on something solid, and a unipod or string-under-the-foot may help without impeding flexibility of swing.

For shots that are predominantly landscape and for motionless subjects the camera may be rested on a table or a fence or something of that sort. And the still photographer must remember *not* to hold his breath when pressing the button.

REVERSING PAN F

By R. C. SMITH

Every reel of film we expose adds a little more to our experience. The progress of self-education depends upon our recognition of past failures, which are usually due to our ignorance of the limitations of the photographic process. We need to know enough of the craft of photography to avoid disappointment in our experiments with the art of the cinema.

It is so often difficult to handle the processing of fifty or a hundred feet of film and so easy to buy it with prepaid processing that many of us never get first hand experience of developing. Yet for a full understanding of cine photography a working knowledge of neg.-pos. and reversal techniques is essential.

Up to two years ago I had used some thousands of feet of reversal film but had never done a reversal development. Then I came across the instructions for the processing of Ilford Pan F and decided to make a few experiments.

Testing with Slides

For the tests I used a 35mm. miniature camera to produce slides. In the first place I have no equipment for dealing with cine film and secondly I thought it would be more instructive to consider the projected transparencies at leisure. However, there is no reason why the same experiments should not be carried out on 16mm. film processed in short lengths in a spiral tank, particularly in view of the present shortage of normal reversal stock. The instructions issued for the reversal processing of Pan F, on Ilford Technical Information Sheet No. 12, are reprinted in "35mm. Filmstrip Technique", in Douglas Milner's "Making Lantern Slides and Filmstrips" and the B.J. Almanac for 1950.

My first trial savoured of beginner's luck. During a Sunday afternoon walk in the park I snapped away at woodland subjects, exposing at a Weston speed of 16. In the evening I tried to follow the Ilford development instructions as closely as possible. The results were very encouraging; most of them were really good quality transparencies.

Elated with success I then tried to produce a series of pictures to illustrate a tour through the London Docks. But it did not come off—the whole strip was much too dense. Now thoroughly deflated I decided to carry out a series of controlled experiments and record all the details.

Developing

For first and second development I used ID-36, the vigorous developer sold for contact printing paper, to a 1,000 c.c. of which is added 40 c.c. of 20% plain hypo solution. Reduction after the first development is by the usual 0.4% potassium permanganate solution with an equal amount of 2% sulphuric acid, which must be kept separate until they are needed. The permanganate stain is cleared with a 2.5% solution of potassium or sodium metabisulphite and the final bath before washing and drying is the normal acid-hypo with hardener.

An hour before processing is to begin I pour the required quantity of each solution into bottles, 12 ounces each of developer, sodium metabisulphite and fixer, 6 ounces each of potassium permanganate and dilute sulphuric acid. The labelled bottles are then placed in the sink or a large bowl of water, the temperature of which has been adjusted to 68°F. If the temperature of the room differs considerably it may be necessary to adjust the temperature of the water occasionally to maintain a constant 68°. Success depends upon the preparation beforehand; solutions and measuring beakers at the right temperature, a 100 watt lamp hanging nearby for the second exposure and a darkroom clock, or watch, above the bench.

Agitation

Pour the developer into the loaded tank as quickly as possible, starting the clock at the same time. Agitate gently backwards and forwards for five seconds every quarter of a minute. First development takes 11½ minutes. At the end of this time pour the developer into a beaker, placing it in the sink again to keep it up to temperature for the second development.

For washing I have departed from the Ilford instructions which say "three minutes in running water". I have preferred to use water from the sink at 68°, giving three or four rinses and emptying into a bucket, sooner than risk the low temperature of water from the cold tap.

Removing the Stain

While the film is washing, the two parts of the reducer are mixed. Reduction is carried on for five minutes, the film being agitated all the time. After thirty seconds the top of the tank can be removed. It is now safe to do the remainder of the processing in white light. Pour the reducer away and wash again with three or four changes (or two minutes in running water). Then remove the stain by soaking for two minutes in the solution of sodium metabisulphite and wash again.

Remove the film from the spiral, put a clip at each end and pass it backwards and forwards, 18 inches away from the 100 watt lamp, for 30 seconds. The instructions say that this time may be exceeded by a moderate amount.

Getting five feet of wet film back into the spiral is easy enough with the newer types of tank but can be quite a problem with the older, rigid ones. It is easiest if about six inches is pushed in, then the film curved between thumb and forefinger and the spiral rotated so that the six inches of film is threaded to the centre. The whole film can then be wrapped into place by curving a short length at a time. Practise this method first. Five feet of half-processed, wet film can be a great embarrassment.

Fising

Second development is not critical, six minutes with intermittent agitation. After this fix in acid-hypo with hardener for 15 minutes and wash for half an hour in running water. Before hanging up to dry I find it best to soak the film for a minute or two in water to which wetting agent has been added. This prevents drying marks.

Past experience has taught me to be very careful about development. I believe in keeping as closely as possible to the published instructions. If it serves no other purpose, reversal development is a very good exercise! After the disappointment of my second film I was quite certain that the trouble lay in the exposure and not in the processing. Buying five metres of Pan F I cut it into four lengths, loaded it into cassettes and numbered each one.

Film No. 1 was exposed on subjects out-of-doors. For the first group the Weston Meter was set at a film speed of 12 and the meter held in the camera position

but pointing down so that no sky was included. The rest of the film was used on three subjects. In each the brightness range was measured and exposure given to correspond to speeds of 4, 8, 16, 24, and 32 Weston.

When the film was developed the transparencies were mounted and numbered. The first group was slightly under-exposed and in the other groups the best transparencies were obtained with a Weston speed of 8.

Normal Processing

Film No. 2 was used for four exposures on each of six subjects, some by photoflood lighting, some in sunlight. During development the last few inches of film was cut off after eight minutes and dropped into a beaker containing 2% acetic acid to stop development. When the main length of the film had had its full time the short piece was threaded back into the spiral, the remainder of the processing being quite normal.

The short development, as one would expect, gave a dense transparency. In a future series of experiments I may try to establish a relation between exposure and first development. I would like to find out if "generous exposure and moderate development" would improve the quality of long range subjects and prevent those glaring white skies.

Part of film No. 3 was overdeveloped by one minute and it clearly showed the increase in contrast. The highlights were burned out while the shadow areas seemed little affected.

Film No. 4 was an attempt to produce a length of film correctly exposed and processed according to my consideration of the previous results. I made no modification to the processing instructions but set my meter at a speed of 8, using it from the camera position and pointing it down.

Meanwhile life runs on normally and I am still posting reels of film to the laboratories but I now feel I know a little more about reversal film.

F.C.S. FEATURES JAMES BROUGHTON

The Federation of Cinematograph Societies (the only organisation exclusively serving the amateur club movement) has arranged a particularly attractive meeting for May 20th, when James Broughton will screen and comment on his striking experimental 16mm. films (they were reviewed in our Dec. 1951 issue). There will be a discussion afterwards—open to the audience—and, if time permits, a number of other films will be shown. All interested clubs are welcome, whether affiliated or not. They should let the Federation's Hon. Sec., E. S. Honeyball, 95 Castelnau, Barnes, London, S.W.13 know how many tickets they require, and enclose a stamped, addressed envelope. The meeting begins at the Abbey Community Hall, 29 Marsham Street, S.W.1 (near Westminster Abbey) at 8 p.m. Refreshments are available on the premises from 6 p.m.

ODD SHOTS

By GEORGE H. SEWELL, F.R.P.S.

DON'T BE POMPOUS! A week or so ago I wrote a commentary—or rather, I spoke it to myself and wrote down what I said, for I consider that to be the correct approach to preparing something that is to be spoken. This morning I had it back from the film sponsor. He is an expert on the subject with which we are dealing and no doubt felt a desire to preserve its 'dignity', for all over the place he has altered simple phrases into pompous ones.

'Begin' becomes 'commence', 'inside and out' are now 'internally and externally', 'sent' grows to 'despatched', one sentence of a dozen words has been turned into a somewhat remote dissertation 35 words long; and so on. More difficult to say, more difficult to reproduce and hear, and just not natural, except in after dinner speeches. Please be warned!

MISTAKEN KINDNESS. When I was judging a competition the other day, there came upon the screen a holiday film to which I wouldn't have given houseroom. The exposures were quite erratic, the camera waved not a little, the thing as a whole was amorphous, and there was not a single shot in it that one could praise as an example of really alert photographic observation. Yet I was informed that it had received a fairly

high award from a quite important and well known amateur movie organisation.

I made some enquiries and discovered that the attitude of the judge who had made the award was: "Well, not bad for an amateur, you know, and we must encourage them". I make no bones in saying that I think that policy shortsighted. The man who got the award is probably going around thinking he is a much bigger fellow than he really is, that he knows a great deal more than he really does. His fellow members, knowing he has the award, will seek his advice and because he doesn't *really* know much about it, it will be a case of the blind leading the blind. And so the mistaken 'kindness' will have done a great deal more harm than good. What do you think? Do you like being insulted by being played down to in this way?

BALANCE. In another competition I judged recently I was not a little concerned with the lack of balance in construction shown by so many of the entries. There was the usual number of films consisting of a series of what I call 'lantern slides' of landscape: beautifully seen and photographed, but as static as a single frame on a film strip projector. They generally showed landscapes that were wholly uninhabited. There was another reel in which some care had been taken to get significant movement, but here again we moved in an uninhabited world.

Another entry used people as continuity links. Two little girls were seen walking about together and too often towards the camera. They dominated the film to the pitch of boredom. Another reel purported to be pictures of football and cricket matches and sports meetings, but the author was so preoccupied with the people in the crowds that the main events hardly got a look in.

Cardiff A.C.S. make no bones about getting down to the shooting of a 10-minute comedy. The man kneeling by the cabinet does not appear in the shot (which shows conjurer and skeleton in medium close-up); he pulls the thread which works the jaw of the skull.



There must be balance in these things ! The landscape enthusiast must realise that there is life in them than hills and must go out of his way to get some of it. The 'personality hunter' must realise that his characters do not move around in a vacuum, but get some of their personality from their reactions to their surroundings. He must also realise that the same trick repeated in several scenes becomes boring. There must be planning, and contents must be adequately balanced.

KODACHROME QUALITY. Although Kodak are very good friends of mine and I have most cordial dealings with their 16mm. processing department, I must say it is about time somebody drew attention to the low standard of colour quality of Kodachrome these days. In recent months I have seen a good few miles of Kodachrome original material, and I am quite dismayed at its wide variation of colour balance. There has hardly been a foot of really first class colour rendering, and where any amount of overexposure was present, it often became degraded into a two colour process rather than a three colour one.

I know something of the difficulties the makers are up against, but it really isn't good enough that such a high priced article should so consistently fall so far short of what is claimed for it, even if a fairly large proportion of the users do not notice the fact.

THE DEALER. I was interested in the jeremiad about cine dealers, but as one whose interest in the hobby goes back some thirty years, I want to say that the writer of *The Other Side of the Counter* (his identity is entirely unknown to me) is much more typical of the trade than those against whom complaints have been made. Many cine managers of today were the young keen assistants of yesterday who saw the possibilities of amateur movies long before some of the present followers of the hobby. From sheer enthusiasm just as much as personal financial interest, they worked long outside their normal shop hours to take amateur movies to the people, giving demonstrations in homes and clubs. Amateur movies owes much of its vigour to such men.

SOUND PRINCIPLES. The chairman of Preston Cine Society, writing on non-synch sound accompaniments, says : " We always feel we've done a good job if the audience do not notice the music particularly but are not aware that they have seen silent films ".

ALIBI FOR OVER-EXPOSURE. " That shows you how strong the sun is in Spain." (Substitute name of country to taste.)

From the Other Side of the Counter

Last month we said that we would visit six cine dealers in an attempt to discover for ourselves if the inadequate service brought to our notice by readers' letters is the rule or the exception. We are glad to report that we have emerged unrecognized from our expeditions and are back on our own side of the counter.

Our visits took various forms, and we acted the part of the typical customer—not a difficult role, for we met typical customers every day ! In one shop we expressed bewilderment about film size and wondered which would best suit our limited finances. In another we were the owners of a new Bolex H.16 camera looking for accessories, and in all the shops we asked about the supplies of Kodachrome.

In general we received the kind of treatment that we expected and have no outstanding examples of courtesy or, for that matter, shining salesmanship to report. But we did notice one surprising thing : no one took a really *personal* interest in us. Too often we were given a parrot-like explanation that didn't really answer our questions. Only once did we find a salesman who gave us the feeling that he was glad to see us and interested in helping us to find what we wanted at the price we wanted to pay.

Not Really Interested

Not one salesman was rude to us or even abrupt. They just gave us the impression that they were not really interested in us and that all we could expect from them was detached, concise answers to our questions. Perhaps that was because they believed us to be just casual enquirers. We almost pointed out that it is a clever salesman who can tell the difference between a casual enquirer and a potential customer !

We also found evidence of this distant, impersonal attitude in letters we received from dealers in reply to enquiries. It is best illustrated by the shop that, in answer to our request for literature and advice on equipment of a total cost of £60, sent us pamphlets on everything they had in stock, including an arc projector at £650. They

failed to answer our letter, and had we been the beginners we pretended to be, we would have finished up confused and bewildered.

On the whole, we have nothing to complain about. We met nothing that made us furious, nothing deserving a letter of complaint in *A.C.W.*, and we are left with the conviction that although the dealer service could be improved here and there, the average cine salesman is polite and quite well informed about the technical aspect of his job. We were left wondering what would have happened had we acted like those bad-tempered, sour individuals all dealers occasionally meet.

Our story of the two young ladies who purchased a complete set of 16mm. equipment for £80 has produced many inquiries for similar equipment in 8mm. We have always found a most popular secondhand 8mm. camera to be the Cine Kodak 8/20 which can be bought for around £20. The model might take some searching for but its excellent construction and simplicity in use makes the search worthwhile. With an eye to economy we would suggest that one of the secondhand Kodak projectors, fitted with a 200 watt lamp and selling for £20-£25, would be good value.

So far we have spent less than £50. An exposure meter would add perhaps another £5 and a simple roller type screen between £3 and £5. There we have it: basic 8mm. equipment for approximately £55. That such gear can be made to produce good results we know well enough from people whose choice we have assisted. So if the very low running costs offered by 8mm. have always attracted you and yet seem to have been negatived by the apparently high price of equipment, look at the advertisements and call on your dealer.

When will British camera manufacturers wake up? We still have no new British-made 16mm. cameras to sell, yet the demand is larger than ever. The G.B.-Bell & Howell magazine loading camera put in a brief appearance and then disappeared; we have no idea when it will return. An interesting example of the type of equipment we are sure would be popular is the American-made Bell & Howell 200T. A few of these cameras were imported and were available in London.

Despite their price—£165—they sold very quickly indeed. The reasons will be obvious to all who saw them. Beautifully made, magazine loading, with a different type of twin lens turret and a 1" f/1.9 T.T.H. lens, the price, even including

import duty, did not seem too high. If only some enterprising company here would produce a well-made, versatile, thoughtfully designed 16mm. camera, they would meet with notable success.

• • •
Mr. Leonard Brown, the reader who reported in the March *A.C.W.* the story of the dual Pathé Ace show on a 5ft. screen, presented to a hundred children in a factory, is surely trying to pull our leg. If any of our salesmen tried to demonstrate the Ace with a 5ft. picture, the customer would get the impression that home movies were still no better than at the time of *The Great Train Robbery*.

The Ace is a good machine, in its right place. Reader Brown says that a repeat performance has been requested. We say, please don't do it again, but if you really must, please invite us, too, so that we can see for ourselves.

Highly Commended

(Continued from page 38)

train of events which spring from that letter also credible?

The man takes a revolver from his desk. That, one feels, is a pity, but one is nevertheless prepared to believe, for he has been established as a sensitive artist wrapped in his art. His character has been deftly sketched before that letter arrives. (And note that he is not a young man putting on an act.) He tries to make his peace in church. The church scenes—the real thing—are beautifully handled: no embarrassing histrionics.

On the bank of a stream he puts the revolver to his head, when a small basket of flowers rolls at his feet. Startled by the sudden strangeness of it in the lonely field, he goes to the roadside and discovers a child lying by a crumpled cycle, a car disappearing in the distance. The scenes of him carrying the child through a landscape nightmarish in its loneliness have considerable dramatic power.

A small voice which will not be stilled asks: why is it a dead world? The answer comes that it points the urgency and the irony of the living who wished to die seeking succour for a stricken child. And the dogged loping walk by what seem to be mile upon mile of drainpipes abandoned in an empty field—a scene that suggests Paul Nash in his near-Surrealist period—contributes to the effect. And yet one has time to remark on the unreality.

He takes the child to hospital, returns to



From HEAD IN SHADOW

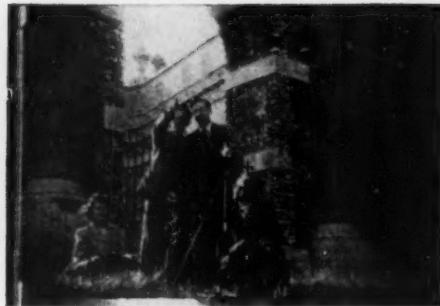
the bank of the stream, pulls out the revolver. We think he is about to shoot himself, but he throws the gun into the water. He visits the child in hospital. It is a red letter day when she comes out—but again the producers reveal their adult outlook. There are no transports of joy. The two do not even meet. He merely waves to her from the window. Then he returns to his desk and starts a new play: "Memento Mori. A Play in Three Acts". He pauses, crosses out 'Play' and substitutes 'Comedy'.

We hesitated a long time over this film. The treatment is more imaginative and assured than that in some films which have reached the Ten Best. The acting is much above the average. The small parts are well taken, too—e.g., the nurse. (None of the players had previous experience. This is their first film.) But we finally ruled it out—with great reluctance—because it seemed to us that it was all a trifle phoney. We just couldn't wholly believe. The conflict has been conceived in too obvious terms for real tragedy—but it is a very good attempt. (Victor V, Kodak Super XX, old style Avo, tripod a museum piece circa 1900, titles by the author in home-made titler.)

STUDENT NURSE

The Board of Management of the Huddersfield Royal Infirmary have approved Ernest Taylor's *Service Partners*—as well they might. The film begins with a student nurse's arrival in the town, and at first one wonders why it couldn't have started with her arrival at the hospital. But then she is directed to the place by a policeman who bestows on her an appraising glance that has more animation in it than the normal stolid constabulary stare; and one is pretty confident that he will be seen again.

Thereafter we see aspects of the girl's



From PORTRAIT OF WYCOMBE

training: in the anatomy class, making a bed, lifting a patient. We see her in her own room and in the dining room. She takes up duties in the children's ward (but we are not shown what those duties are) and then in the women's surgical ward. One of the patients there requires an emergency operation (the necessity for which is unconvincing) and the student nurse assists at it. Good shots in the operating theatre.

Conventional Ending

There is an accident—well staged, all the men taking part in the scene being members of the local police force and ambulance service. The victim is brought in and given a blood transfusion. The constable who accompanies him is the young man we had seen at the beginning. He recognises the student nurse. And now it is her off-duty evening—his, too. They exchange uniform for evening wear (bobby has trouble with his tie) and are driven off together. But this conventional ending is not a happy one in this context. It suggests that the end to which nursing leads is an evening out and the acquisition of a young man.

Apart from the bed making and blood transfusion sequences, nothing is shown in any detail; and it does not help the film that these should be particularised. Why these rather than anything else? The treatment is entirely straightforward and follows a familiar pattern, but it is most competently done. Camerawork is well managed—but some of the interiors are too soft and there is some over-exposure—the titles are soberly informative, and there is unassuming clarity in the direction and playing. In short, a good film that was well worth making. (Kodak BB camera, Kodak film, Weston Master, no tripod—but there is plenty of action to engage the eye and the camera is held steadily.)

Where to See the 1950 Ten Best

	Date of Show	Theatre	Time	Presented by	Tickets
STOKE-ON-TRENT	April 23	North Stafford Hotel (opp. Stoke station)	7.30 p.m.	Stoke - on - Trent Amateur Film Society	2s. 6d. from W. H. Kendall-Tobias, 714 London Road, Oakhill, Stoke-on-Trent.
	April 25	The Congregational Hall, Ocean Road	7.15 p.m.	South Shields Film Society	1s. 6d. from A. R. Thompson, South Shields F.S., Marine and Technical College, Mowbray Rd., South Shields.
ESHER	April 30, May 1	King George's Hall, High Street	8.00 p.m.	Kingston and District Cine Club	2s. from A. C. Seward, 6 Southmont Road, Esher.
GLASGOW	May 2, 3	Braidsfaul Street Church Hall, Tollcross Road, E.2	7.15 p.m.	Wilbur Amateur Film Society	Admission by programme, 1s. 6d., from G. S. Burns, 58 Easterhill Place, Glasgow, E.2.
BOURNE-MOUTH	May 3	Municipal College, Lansdowne	7.30 p.m.	Bournemouth Film Society	2s. from Miss Margaret Jolliffe, 646 Wellington Road, Bournemouth.
PRESTON	May 6	Grimshaw Street School, Grimshaw Street	7.30 p.m.	Preston and District Cine Society	Admission free. Tickets from J. H. Swanson, 5 Park Road, Fulwood, Preston, Lancs. (Silver collection).
LETCHWORTH	May 15	Icknield Hall	7.30 p.m.	Letchworth Film Society	Admission by programme, 2s., from R. G. Richardson, Russells Chemists, 2 Leys Avenue, Letchworth.
SOUTH CROYDON	May 20	Civic Restaurant, Brighton Road	8.00 p.m.	Croydon Teachers' Film Society	2s. from E. C. Hedges, 67 Raymead Avenue, Thornton Heath.

OPINION

As might have been expected, our Ten Best show was well received by a total audience of about 800 people. *Paradise Cove* was voted a pleasing second to *Go West*. *Burglar* was in every sense a slick presentation and the very essence of proper ambition in the amateur field. The majority opinion expressed much admiration for *Chick's Day* for the technical skill and the sustained tension—improved, we like to think, by our choice of Grieg's piano Concerto in F as accompaniment—and the minority criticised its excessive length and theme.

Although this last is strictly the concern of the producer, enthusiasts must remember that individualism must often give way to the box office, since our financial support springs largely not from club members but from the public. Nevertheless, we are all agreed that *Chick's Day* was an outstanding film. CARDIFF A.C.S.

J. R. A. GRIFFITH.

We had the usual number of really keen amateur cine enthusiasts in the audience and were very pleased to welcome a party from the Preston A.C.C. who came for a preview of the films in readiness for their own show in May. We used a G.B.-Bell & Howell 621 projector in the new projection box we have just completed at the back of the hall. We recorded all the accompaniment which fitted in perfectly with the films, but had twin turntables as a standby. The two films universally acclaimed were *Bobby* and *Go West*. All our members are looking forward to the 1951 release.
ST. JAMES F.S., SOUTHPORT.

IAN P. HIRSCH.

Many people came long distances for our two shows (one party nearly 60 miles), though others who had tickets did not arrive owing to the bad conditions on the roads. Apart from our pleasure in seeing the films of which we had read so much, we enjoyed the opportunity of meeting again friends from out of town and of making the acquaintance of local readers of A.C.W. whom we hope to have as members.
BLACKBURN ARTS CLUB.

E. L. GRAY (Miss).

Our Ten Best show was a great success, despite a miniature snowstorm just before the second house. The local newspaper gave praise to the handling of the accompanying music, which proves our point that it is well worthwhile taking care in fitting the score. Many people did not like *Farewell* or *Paradise Cove*, but the newspaper's comments were (respectively): 'adulterous, imaginatively expressed' and 'a simple, unpretentious cameo of part of man's seven ages'. SUNDERLAND C.S.

W. L. CURLE.

The films were all very much enjoyed, but it was felt that attempts had been made in some cases to produce an 'arty' film at the expense of entertainment value. The two best: *Go West* and *Bobby*. After the show the audience commented: "Very good, but nothing to equal *Paper Boat* and *Post Haste*". BRADFORD.

V. HOWE.

I thought *Chick's Day* excellent and quite rightly judged the Film of the Year. Its portrayal of a slum quarter was far more realistic than anything I have seen on the professional screen. It is indeed a credit to Mr. Cocoza and all who were associated with its production.

I found the rest of the films to be of the high standard one expects from these shows, with *Go West*, *Young Man* standing out as the runner-up to *Chick's Day*. My thanks to the Liverpool A.P.A. for their excellent presentation, and to A.C.W. for making it possible.
LIVERPOOL, 19.

M. PEALING.

Our show went very smoothly and each film received considerable applause, *Lady for Lunch* getting almost as many laughs as *Go West*, the most popular film. Most of the films were projected on a G.B.-Bell & Howell 613 which we have converted to sound with a head of our own design. I would like to acknowledge, however, the very great assistance the T.I.D. articles have been to us. Most of our knowledge of sub-standard sound has been gained from the pages of A.C.W.

ST. JAMES-AT-BOWES F.U.,
LONDON, N.22.

RONALD V. PRIME.

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ACROSS THE ROOFTOPS**

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Clouded Yellow

Starring

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Van Heflin Yvonne de Carlo Jack Oakie

**THE BATTLE
OF POWDER RIVER**

(G.F.D. Release) Colour

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THE DARK MAN

(G.F.D. Release)

Donald O'Connor Patricia Medina Zasu Pitts

FRANCIS

(G.F.D. Release)

ABOVE AVAILABLE IN APRIL

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Renee Asherson Moira Lister

POOL OF LONDON

(G.F.D. Release)

Robert Cummings Ann Blyth

FREE FOR ALL

(G.F.D. Release)

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RELEASES CONTAINING THE BEST IN 16mm.

The presentation by the Notts A.C.S. was excellent and the audience very appreciative. While *Chick's Day* was an astonishing production, I believe that in *Go West* Mr. Barton has taken greater advantage of the amateur's freedom to break with conventional themes, the reception accorded it proving that the amateur can successfully compete with our most celebrated film makers when new ideas are tried. I need hardly say that I am looking forward to the 1951 selection.

DAYBROOK, NOTTS.

E. F. WHITTAKER.

The black and white films were nowhere near as good as the 1949 winners. *Bobby* and *Go West* were easily the best, the first falling down only on its titles. *Paradise Cove* was well liked, the story being simply told. Without doubt these three colour films had the best exposure throughout, and there were no out-of-focus shots.

Lady for Lunch: horrible titling, bad exposure, but went down well; *Farewell*: very varying exposures, bad cutting on action; *Burglar*: good, but out-of-focus shots, bad matching and varying exposure; *Chick's Day*: how you came to judge this the best we do not know. It was well thought out but there was bad underexposure, and varying frame lines caused the film frequently to go out of rack.

LINCOLN C.C. CINE SECTION. R. BLOW.

Am I correct in assuming that the 1950 Ten Best were chosen because they each had at least one good point that raised them above the rest? I cannot believe that either *Lady for Lunch* or *Farewell to Childhood* was chosen for the acting; more probably it was for the idea. *Go West* certainly deserved recognition but how can you fairly judge this type of film against 'live' shows?

Am I right in saying that the good points of *Chick's Day* were the acting, story and photography, but that the editing was appalling? That in *Paradise Cove* it was the photography but certainly not the construction? That the excellent shots of the robins in *Bobby* were not enough to balance their excessive length and the poor story? That *Burglar*

could have been recognised for the original story and gallant attempt at acting different roles, but that the photography was poor and the editing in places bad? My wife and I are not without experience of the theatre, and we were surprised at the poor quality of the acting and stories generally.

LANCASTER. F. R. D. TYLER.

On the whole, *Chick's Day* seemed to justify its place because of its seriousness of purpose and technical competence. I think the audience will remember it longest, although it probably wouldn't be the one they would most like to see again! *Farewell* was pleasing because of its theme, but rather fell down on the technical side; its producers, however, have certainly got the right idea.

Bobby and *Paradise Cove* were generally acknowledged to be very good of their type, and *Lady for Lunch* rather 'amateurish' but seemingly enjoyed by the audience; *Go West*, in its best parts, very good indeed; *Burglar* quite entertaining, but when oh! when are Fourfold, with their undoubtedly technical skill, going to try their hand at a really adult film?

GLASGOW C.C.

W. H. COCKBURN.

Chick's Day may not have been everybody's choice, yet I feel that the attitude of many of the critics has been suspect. Surely the most puerile criticism is that of Messrs. Woolley and Aldous of the South Devon F.S. Are they familiar with the locale of the film? Before the war I practised in that area, doing a large amount of Poor Law and Welfare work, and I can assure you that if there was one aspect of Coccoza's film which did impress me, it was the stark reality of the squalor and its youthful gangster by-product.

The final paragraph of their letter was very churlish indeed and savours much more of 'professional' inspiration than did *Chick's Day*. I would suggest that if Mr. Coccoza has the time (and film) to spare, let him make a factual film of the bad areas of Lanarkshire, title it *Go North, Young Men*, and send a copy to Messrs. Woolley and Aldous!

NOTTINGHAM.

A. J. CLARKE (Dr.).

A.C.W. CINE CIRCLES

8mm. Circle No. 3

The nine members of this Circle (they have decided to peg membership at this number) are contributing to the sixth round of the notebook. Most of the discussions have been concerned with the technicalities of equipment, to the disgust of one member whose only interest is the art of filming. "He does not bother himself as to why one projector gives more light than another. He always writes a full script before he loads the camera and confesses that often he gets more enjoyment from writing the script than from taking the film. He saves a lot of film that way."

The odd man out has had a good influence, for it was discovered that he was the only member who had ever written a script, so a script writing competition has been organised. One entrant has been sufficiently emboldened to write a second script and intends to offer it to the Circle for criticism; later he will circulate the film itself.

Other subjects of discussion: the proscenium, mood music, magnetic recorders, commercial films, shortage of film stock, Kodachrome, splicing, filters, cameras and Customs. "We have developed our Circle into the nearest thing to a cine club that we can," writes the Leader, Mr. Orr, "and are very grateful to A.C.W. for bringing us, as lone workers, some of the advantages only available normally to the club member".

8mm. Circle No. 4

Like No. 3, Circle No. 4 feels that nine members is just the right number. One member reports that, in response to a special request, Kodak sent back 66ft. of processed film from a 25ft. spool of Double-8. "We wish this always happened," writes Mr. Philip Grosset. "Alternatively, could a black leader be supplied, as of old, so that, by looking through the empty lens mounting, we could see exactly where the usable film began?" Or would the makers at least print the lengths of leaders and trailers on film cartons, for the benefit of those who cannot remember such things?"

Several members who have complained that their results with Kodachrome have shown too blue a cast have been advised by another member who (miraculously) uses colour "all the time", to follow his example and keep a haze filter permanently in place. And his description of a blue sky with an orange glow down the side warns them what to expect if they do not use a changing bag or shady place to load their films.

"A new member has been telling us how he shorted the end of the lamp resistance on his Bolex MRR projector, so that the lamp was able to receive its correct voltage from a 230v. mains. Previously, like most of us, he had had to use the 250v. resistance tapping, with the result that the lamp received only 90v. He finds the extra light most useful for colour films, but warns us that 'it is not recommended unless you know what you are doing and can check voltage'."



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Philip Grosset,
Leader of 8mm.
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the notebook.
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his entry, he just
has to slip the
book back into its
cardboard case
(leaning against
the wall), stick a
fresh label on the
small piece of
board that is held
in place by two
bands of elastic,
and it is ready for
the post.



A member recommends Gevaert positive film for titling (8s. 7d. for 25ft. of Double-8), and there is a discussion on Cinex flanges which enable 8mm. and 16mm. standard lenses to be used with the L8. Another member got the effect of a soft haze or smoke drifting across the picture and finally obscuring everything, by drawing a length of progressively sand-papered clear Perspex very slowly across the lens. An index has been prepared of the cine equipment mentioned in the first notebook, now completed. "We hope that the book will be useful to more than the nine of us and are considering lending it to any member of other Circles who likes to pay the postage. What do other Circles think of this idea?" Write to Mr. Grosset at Avonside, Kelston, Nr. Bath, Somerset.

8mm. Circle No. 6

"Each time the folder comes round it gets more interesting," says one member. "There have been discussions on screens, lighting equipment, a section on 'Inventors and Discoveries', to which all contributed, a detailed account of splicing and composition. Other items vary from advice to a new member contemplating purchase of a projector to a hint on the use of white Blanco for titling. "Our Ideas Exchanged Here section," says the Leader, Mr. A. T. Gill, "is second only to that in A.C.W. itself. A very pleasant outcome of the Circle, apart from the circulation of the folder, is the correspondence between members. We have compiled a list of films we are ready to loan each other, and several children's parties benefited thereby. Members finding local surpluses of film have been helping others in 'drought' areas."

The Circle is 11 strong. The remaining vacancy is open to any 8mm. enthusiast who applies to Mr. Gill at 1628 Gt. Cambridge Road, Enfield, Middlesex.

9.5mm. Circle No. 2

Members of this Circle hope to meet in London soon for lunch and then on to Hounslow's Beaumont studio to see each others' films and have a discussion over a cup of tea. The great topic of discussion just now is the Ten Best. There are vacancies for three members. Write to the Leader, Mr. G. C. Hanney, 167 Ellerman Avenue, Twickenham, Middlesex.

9.5mm. Circle No. 5

"To me," writes the Leader of this Circle, Mr. H. G. Wilson, "the A.C.W. Cine Circles are the practical expression of the true amateur spirit. He makes personal contact with members whenever opportunity permits, and it is hoped to arrange for a meeting of all members. Topics in the notebook include the characteristics of the different types of film, the use of exposure meters, 9.5mm. Kodachrome and processing."

9.5mm. Circle No. 6

A member offers to give a new projector lamp to any fellow member who wants it. Another offers to loan films and books. There is helpful criticism of each others' films, recommendations to libraries at which good service has been obtained, and five pages of instructions for reversal processing. The notebook makes lively reading.

9.5mm. Circle No. 8

"The subjects we find for discussion seem endless," writes Mr. W. H. Coombes, "and I sometimes wonder why it was so long before we got the idea of getting Cine Circles going". This Circle's notebook is presented in a handsome binding, with the name, "The Link", gold-blocked on it by a member who is a bookbinder. Included with it on its rounds are catalogues, pamphlets and copies of the Pathescope Monthly. One member lives in Australia, duplicate entries being sent off to him by air mail by each member.

Another member reports that he has adapted a Pathé H charger for back winding. "It holds about 20ft. and is very useful for lap dissolves and superimposition." He had also made a gadget for slitting 35mm. stock to 16mm., and punching the sprocket holes. One member is circulating eight samples of film treated with Johnson's Colourform.

9.5mm. Circle No. 13

An exchange of films is being arranged. The less experienced members in particular have learned a good deal from the illustrated contributions to the notebook. A 'rolling stone' film is planned, each member contributing to it as much footage as he wishes. One member, an engineering draughtsman, has built his own projector. The Leader of this thriving Circle, Mr. Clive Wilson, Harlow Grange Farm, Harrogate, Yorks., suggests that leaders get in touch with each other so that all may know what the other Circles are doing and benefit from mutual assistance. There are still one or two vacancies for new members.

Proposed New Circles

Mr. D. Champion, 5 Taren Point Road, Taren Point, Sydney and Mr. Peter P. Ford, 247 King Street, Newtown, Sydney, wish to form 9.5mm. Circles for Australian readers. Please write if you wish to join.

Mr. G. T. Chaplin is prepared to start a 9.5mm. Circle for beginners only—not necessarily young people. Address: 69 Crofts End, Sherington, Newport Pagnell, Bucks.

New readers may like to know that the A.C.W. Cine Circles consist of groups of up to twelve amateurs who circulate a notebook among themselves to which each contributes. They discuss any cine topic that takes their fancy, ask questions and answer them and share their cine experiences with each other. And if they live not too far away from each other, they sometimes contrive to meet for a chat and a film show. There are Circles for all three gauges. If you would like to join one, please send us a brief note about your experience (or inexperience) and we will put you in touch with one of the Leaders.

NEW CLUBS

Clapton-Hackney. Mr. Frank H. I. Marx, of 39 Walsingham Road, Clapton, E.5 is forming a film production society and would like to hear from local enthusiasts.

Enfield. 9.5mm. workers in the Enfield area are invited to write to Mr. Charles S. Marcham (9.5mm. Cine Circle leader) of 77 Tynemouth Drive, Forty Hill, Enfield, Middx. who is undertaking the formation of a cine club.

Leigh-on-Sea. The Leigh-on-Sea A.C.C. is now being re-formed by Mr. R. A. Parkins, 12 The Drive, Westcliff-on-Sea, to whom readers should write for details.

Southsea. A cine club, catering for all gauges, is being formed in Southsea by Mr. J. Davies of 19 Bramshott Road, Southsea, Hants.

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9.5mm.

Pathescope "Gem" Projector, 12v. 100w. lamp ... £37 10 0

Specto "Standard" 30v. 100w. lamp, built-in transformer, fast rewind, etc. £37 10 0

Specto "500" 110v. 500w. lamp, built-in resistance, combined lamp and motor switch, etc. £48 10 0

Specto "500" Dual 9.5mm., 16mm. ... £56 0 0

Pathé Webo Camera, f/1.9 Berthiot lens in focusing mount, 50ft. capacity, single picture ... £43 0 0

Pathé "H" Moto camera, f/2.5 lens, 8-32 F.P.S. single picture, 30ft. capacity ... £30 2 0

16mm.

Specto "Standard," 30v. 100w. lamp, built-in transformer £37 10 0

G.B. Bell & Howell 613, 750w. or 1000w. lamp, 800ft. arms, still picture, reverse projection, etc. ... £89 0 0

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What the Societies Are Doing

Aberdeen & District C.C. (Hon. Sec.: J. D. Thompson, 38 Camperdown Road, Aberdeen). *Canoe Country, Fly About the House, The Glassmakers, 21st Monte Carlo Rally, Hong Kong and Diesel Story* were screened at a guest night on March 26th. Club badges are being produced: the price will probably be in the region of 3s. each.

Albany P.F.U. (Hon. Sec.: L. V. Williams, 13 Western Road, Horsham, Sussex). The current story film, *The Girl Who Came Back*, is now nearly ready for its premiere. A 9.5mm. film record of Brighton's Festival activities was screened at a recent public show. A presentation of outstanding amateur films from Ace Movies, Fourfold and other societies is planned for May 1st. A member's 800ft. 16mm. Kodachrome Festival film of local interest will be included in the programme. Ninepence was reported to be the sum total of club funds at last month's A.G.M. but, the secretary comments, "we start the year with much optimism and hope the kitty will promptly be augmented by the receipt of members' subscriptions!"

Ardleigh House F.S. (Hon. Sec.: Mrs. K. M. Gillham, Winsdor, The Grove, Upminster, Essex). The cutting copy of *A Good Name*, the first S.O.F. production, has been screened to the local council for whom it is being made. The sound track was recorded on tape and, after amendments to the commentary have been incorporated, will be re-recorded before being finally dubbed on to film. 9.5mm. and 8mm. films are to be made during the summer session and new members, working in these gauges, are welcome.

Astral C.C. (Hon. Sec.: A. A. Hines, 183 The Glade, Croydon, Surrey). L. G. Starkey's *Down to the Sea* (9.5mm.) gained the Club Cup in the annual competition and the second prize went to W. Lloyd and R. A. Yeatman for *Felicity* (16mm. colour). The judges were Mr. Thorn of Pathescope, Mr. Janzen of Gevaert and Mr. Mitford, assistant manager of a local cinema.

Belfast Y.M.C.A. C.S. (Hon. Sec.: E. Silver, Wellington Place, Belfast). W. Hanna, chief maintenance engineer for the Army Kinema Corporation, visited the club on March 24th to talk on the maintenance of projectors and demonstrate the Danson.

Bexley F.U. (Hon. Sec.: K. Ryder, 61 Sandringham Drive, Wellling, Kent). This film unit, formed just over a year ago, came into being as a result of a lecture course on the art of the cinema held at the local adult education centre. The first production, *Candidate for Murder*, is now being edited and the sound track recorded on tape and disc. Scripts are in hand for several productions but new members are needed. Club filming is on 16mm. but two members are 8mm. enthusiasts.

Birmingham C.A.S. (Hon. Sec.: F. A. Inshaw, 8 Corrie Croft, Sheldon, Birmingham). Highlights of the past month's activities have been the presentation of a selection of W. G. Baines' films (*his Nature's Way* won a Silver Plaque in the 1949 Ten Best) and the screening of a programme of members' 8mm. productions. A few shots only remain to be taken before camerawork for *The Dream* is completed. New members are welcome.

Blackpool A.C.C. (Hon. Sec.: G. T. Purdy, 29 Jeardon Avenue, Blackpool). The darkroom has now been completed and it is hoped, in future, to process most of the film used for club productions. Much useful newsreel material was gathered by cameramen carefully sited along the route of the recent Carnival Parade which marked the end of the Blackpool Technical College's Rag Week. Several new members have joined as a result of the publicity campaign but there are still some vacancies. Readers who intend to holiday in Blackpool this year are invited to get into touch with the club who will be pleased to assist them with their filming activities.

Reports for the June issue, on sale May 15th, should reach us not later than April 18th. Club stills are always welcome and should preferably be half-plate glossy prints.

Boston F.S. (Hon. Sec.: James Clark, 146 Spilsby Road, Boston). With the completion of *The Boston Story* (Highly Commended in the 1951 Ten Best) work has now begun on a S.O.T. road safety film sponsored by the local road safety committee. The script has also been prepared for a short "atmosphere" film with dialogue and effects, *The Curlew*, to be filmed on the marshes surrounding Boston. *Orpheus* was shown in March "to celebrate the club's third birthday."

Brigewater Y.M.C.A. C.C. (Hon. Sec.: Jack Cook, 4 Oakfield Road, Bridgwater, Somerset). L. Mansfield of Minehead visited the club recently to talk on 8mm. filming and projection. He screened a number of his own colour productions.

Bristol Phoenix C.C. (Hon. Sec.: A. E. Lord, 29 Warden Road, Bedminster, Bristol 3). Work on *King Ring* has been delayed because of bad weather. Filming for *Black Patch* is to begin shortly. There are some vacancies for new members who are invited to attend any of the weekly Friday meetings which are held at 7.30 p.m. at the Radcliffe Community Centre.

Cabot C.C. (Hon. Sec.: A. E. Lord, 29 Warden Road, Bristol 3). One film has been finished and preparations for the forthcoming production are now nearly complete. Filming will begin shortly. There are some vacancies for new members.

Cameo C.C. (Hon. Sec.: T. A. Siddons, 34 Mary Street, Harpurhey, Manchester 9). Lighting and screen tests have recently been carried out since the formation of the unit which will handle interior filming.

Canterbury A.C.S. F.U. (Hon. Sec.: Anthony L. Field, Long Ashton, Bennells Avenue, Tankerton, Whitstable, Kent). Work on the new studios is progressing steadily and the cinema is beginning to take shape. Lighting and power have been laid on and a buffet-bar and new fireplace installed in other rooms. The editing and titling of *Home of Hand Weaving* is well under way. New members are needed, preferably script-writers and lighting engineers. It is not essential that they possess equipment for, the secretary remarks, "we can soon find them some interesting work to do."

Cardiff A.C.S. (Hon. Sec.: J. R. A. Griffith, 24 Woodland Road, Whitchurch, Glam.). The social evening on April 16th concludes the winter session's general meetings but the Technical Circle will continue to meet fortnightly at 51 Charles Street. Camerawork on the Kodachrome documentary about the City of Cardiff has re-commenced and production units are being formed for forthcoming films.

Centre F.U. (Hon. Sec.: Norman C. Williams, Richmond Community Centre, The Quadrant, Richmond, Surrey). Meetings of this new society are held at the Richmond Community Centre at 8 p.m. every Monday. The script for a short has been written. New members are welcome.

Derby & District C.C. (Hon. Sec.: M. Hammersley, 26 Balfour Road, Derby). This club has now acquired a clubroom in the centre of Derby and members are hard at work re-wiring and re-decorating the premises which are sufficiently large to allow of a considerably larger membership. Interested readers are invited to write to the secretary.

Film Sextet (Hon. Sec.: A. Piner, 11 Lynn Road, Balham, London, S.W.12). Camerawork for *Operation X* has gone ahead according to schedule and the film will soon be ready for titling and editing. Four flats have been prepared for the Caxton Group's *Fugitive Phantoms* and props for the first scenes have been acquired—most of them are on loan from local firms.

Finchley A.C.S. (Hon. Sec.: G. D. W. Watts, 12 The Grange, Chandos Avenue, Whetstone, N.20). Mr.



TWO MEMORABLE FILMS

As a tribute to the late King George VI Associated British-Pathe have produced two films. The first, called "The King Who Loved His Family" shows scenes of the life of His Majesty from an early age to his death—his keen interest in youth, his marriage to the present Queen Mother—happy scenes with his children, his accession to the throne, finally bidding farewell to his daughter Princess Elizabeth as she embarks by plane to Africa. This film is available in 16mm. Sound.

The other film is titled "The Last Journey". The King is dead, and his body is being transferred from Westminster Hall to its resting place at Windsor Castle. The film shows the cortège passing through London, followed by Royalty and diplomats from throughout the world. Finally this impressive film ends as the coffin is borne into the private chapel at Windsor. "The Last Journey" is available in 8mm. and 16mm. sound and silent. For further particulars apply to your local cine dealer or :—

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Bathurst, whose 8mm. Kodachrome films of visits to South Africa, Lapland and Italy are well known to members, gained first prize in the society's annual competition with his 8mm. colour film of a Scandinavian trip. The secretary won the premier award in the still photography section. Sound and silent projection was discussed at a recent meeting.

Fourfold F.S. (Hon. Sec.: Miss Thea Lilienthal, c/o 60 Hillsborough Court, Mortimer Crescent, N.W.6). *Paper Boat* and *Partie de Campagne* are to be shown in the last of the season's "Famous Film Series" programme at 7.45 p.m. on May 5th. The show will be held at the Unitarian Church Hall, Hoop Lane, Golders Green, N.W.11 and visitors are welcome to attend.

Glasgow C.C. (Hon. Sec.: W. B. Cockburn, 49 Southbrae Drive, Glasgow, W.3). *Un Chien Andalou* and several of Norman McLaren's films with hand-drawn sound tracks were shown in a programme of experimental films presented recently. A demonstration of titling included examples of hand-lettered and stencilled cards, some made with plastic letters, and coloured titles made by back-projection with a slide projector.

Grosvenor F.P. (Hon. Sec.: R. Brinkworth, 19 Grosvenor Place, Bath). Work continues apace for *Spaceship*, the "interplanetary film". The sets representing the interior of the rocket are complete and, the secretary reports, are most impressive. The scale model sets which will be used to depict the landing on the moon are now ready for filming. *The Eagle and Son of the Sheik* were screened at the club cinema recently. The cinema is to be altered during the summer to accommodate the steadily increasing membership.

Hammersmith C.C. (Hon. Sec.: T. P. Horner, 22 Shepherds Bush Road, London, W.6). *Easy Street* was screened after the inaugural meeting of this new society. The first production will be *To Other Worlds* which has been transferred from the production programme of the West London F.U. Camera-work has begun for a documentary, with "an unusual approach", of Regents Park Zoo. New members are welcome.

Harrogate A.C.S. (Hon. Sec.: D. Johnson, 32 St. John's Road, Harrogate). *The Herring Fleet at Whitby* (16mm.) by Miss G. Davey came first in the club competition, followed by F. Brackenbury's *The Beauty of Spring* (16mm. Kodachrome) and B. Middleton's *Floral Town* (8mm. Kodachrome). *The Tramp* has now been edited but titles for it have still to be filmed.

Hounslow P.S. Cine Section (Hon. Sec.: G. Hamney, 167 Ellerman Avenue, Twickenham). The re-wiring of the new studio is now complete and, the secretary writes, will enable up to 10,800 watts of lighting to be used. The projection box is also nearing completion. The production of *When in Rome and Too Many Cooks* continues despite the delays caused by the work on the studio. Arrangements are being made for a party of members to visit London Airport shortly and film scenes there.

Huddersfield C.C. (Hon. Sec.: N. C. Ashton, St. Andrews Road, Huddersfield). Over 1,000 packed the Town Hall, Huddersfield, for the presentation of the A.C.W. 1950 Ten Best—many had to be turned away. The improvised projection box housed a Bell & Howell-Gaumont Arc projector loaned by G.B. Equipments Ltd. At the end of the show a Queen trailer was shown which consisted of close-ups of Her Majesty taken from the club's colour film of her visit to Huddersfield in 1949.

Ile of Wight A.C.S. (Hon. Sec.: L. W. Jennings, 6 Clarence Road, Newport, I.W.). London, 1951, *Cotswold Impressions*, *Fantasia* and *Wildfowl of the World* were shown at a recent presentation of members' 8mm. films. *The Lakes and The Isle of Wight* (both 16mm. Kodachrome) were screened later in the evening.

Kingston & District C.C. (Hon. Sec.: Miss M. E. Turner, 8 Meadowside, Walton on Thames). Two members have secured prizes in national competitions so far this year: John Daborn, producer of *The Millstream* gained a Silver Plaque in the 1951 A.C.W.

Ten Best (full results on page 26), and Norman Butterworth was awarded the A.C.W. trophy in the I.A.C. competition for *The Brownie Version* (9.5mm.). Mr. Thorn of Pathescope visited the club on March 12th to talk on "Substandard and the Amateur".

Leicester and Leicestershire C.S. (President: R. Hill, 43 New Way Road, Leicester). *A Year to Remember* by R. W. Robinson gained the I.A.C. Silver Medallion and the Wallace Heaton trophy in the I.A.C. competition. The film was also awarded the club "Festival Trophy" for the best film of the year. H. Little screened a programme of extracts from his films at the meeting on March 28th, including some scenes filmed on original Dufaycolor. He also spoke on adding commentaries.

Leisure F.C. (Hon. Sec.: D. W. Found, 15 Eton Road, Newport, Mon.). A programme of films from the Ledbury F.S. was screened recently. At a later meeting Trevor Fellowes demonstrated the Scophony-Baird Home Recorder. A sizable audience attended the public presentation of a programme of National Savings films early last month. On March 12th H. Ainer demonstrated a Gem projector with Scanite sound conversion.

Lincoln C.C. Cine Section (Hon. Sec.: N. Jebson, 10 Pennell Street, Lincoln). An audience of more than 400 attended the presentation of the 1950 Ten Best which, the secretary reports, was very well received. He continues: "It was once again the most successful show of the year, but the films received mixed comment. The layman seemed to enjoy the whole show but the more technically minded thought that the standard fell short of the previous year's films." Demonstrations of tape recording, titling and reversal processing have occupied several recent meetings.

Liverpool A.P.A. Cine Group (Hon. Sec.: Dr. D. Coleman, 6 Head Street, Garston, Liverpool). The first film to be made this year will be a ten-minute comedy. Camerawork is planned to begin shortly after Easter. Tape-recording and titling were demonstrated at a recent meeting. New members are welcome.

Maghull & Lydiate C.S. (Actg. Hon. Sec.: W. E. Watt, 8 Oakhill Road, Maghull, Liverpool). Member T. D. Edwards presented a programme of 8mm. films of his wartime travels in the Middle East at his home cinema recently. Members visited the Liverpool P.F.S. early last month when N. H. Radcliffe screened a selection of 8mm. colour films.

Manchester C.S. (Hon. Sec.: S. Kay, 6 Singleton Close, Kersal, Salford 7). Final plans have now been made for the premiere presentation of the 1951 A.C.W. Ten Best Films on April 25th at the Houldsworth Hall. (See page 30 for details). A recent meeting was devoted to the subject of S.O.D. accompaniments for silent films. A member's 9.5mm. film was used with mood music played on a twin turntable unit.

Newcastle A.C.A. (Hon. Sec.: George Cummin, 143 Baywater Road, Newcastle on Tyne 2). Plans are now being made for the summer's filming: seven scripts have been submitted by club members and there have been five suggestions for films from outside sources. Home processing was the subject of a recent lecture. The last of the weekly meetings is scheduled for April 22nd and from then until October monthly meetings only will be held. The first takes place on May 13th.

Newport Visual Aids Society, Film Unit (Hon. Sec.: L. McGrath, 4 Woodland Park Road, Newport, Mon.). A script is now being prepared for a film on town planning to be made with the co-operation of the Newport town planning department. *Bridges in Gwent* (16mm. 400ft.) was completed at the end of last year and a copy is now in the library of the Newport education committee for use in local schools. Designed for use with teaching notes, the film shows the development of bridges from simple wooden structures to modern steel giants.

Nottingham A.C.S. (Hon. Sec.: R. D. Brown, 96 St. Bartholomew's Road, Nottingham). C. L. Clarke of Kodak visited the club recently to lecture on Holidays at Home and Abroad. A programme of

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winning films from the club competition was screened when a party from the Ashfield C.C. visited the club recently. Meetings are now held every Tuesday. **Planet F.S.** (Hon. Sec.: Mrs. Ivy Smith, 8 Stone Hall Road, Winchmore Hill, N.21). Scripts have been prepared, locations arranged and tests carried out for *Village Concert* (16mm, comedy) and *The Sound Machine* (16mm, S.O.F.). The recent ladies' evening was reported to be a great success. They made a short comedy, *Mother's Night Out*, about Father's attempts at bathing Baby. Miss Hilda Engel screened a selection of her films to members recently—a selection remarkable for consistent photography. She has never used an exposure meter, her recipe for success being "f/8 when the sun is out and f/4.5 when it is in, and hope for the best". A programme of Kodachrome films taken in Uganda by chairman Hugh Baddeley was shown recently. One of the most impressive sights, the publicity secretary reports, "was a native tribal dance, the glistening black bodies against the warm glow of the setting tropical sun forming a wonderful colour picture".

Potters Bar C.S. (Hon. Sec.: P. N. Johnson, 4 Oakroyd Avenue, Potters Bar, Middx.). Members' 'vintage' films, ranging in date from 1929 to early 1940, were screened at a recent meeting. The films bore evidence of considerable hose-piping, and it proved quite a fillip for the newer members to realise that even the old-hands were not free from such erratic filming in their salad days. The break-down script for *Brief Case Encounter* is now being prepared, and the props manager is busy collecting the required items.

Preston & District C.S. (Hon. Sec.: J. H. Swainson, 5 Park Road, Fleetwood, Preston, Lancs.). Member J. Williams has been awarded the £1 prize in the recent script competition. It will be filmed during the summer—tentative title, *My Hero*. F. Richardson lectured recently on script writing. The final shots for the 8mm, comedy—as yet untitled—are now safely in the can and editing will begin shortly.

Puppet Animation Film Unit (Hon. Sec.: K. O. Horn, Top Flat, 81 East Road, Cambridge). The object of this newly-formed society is the production of cartoon and puppet films for educational and entertainment purposes. An illustrated shooting script is being prepared for the first experimental production.

Rochdale Festival F.G. (Hon. Sec.: J. W. Clegg, 1 Milk Street, Rochdale). Vic Oliver kept a promise made several months ago when he attended the premiere of *Rochdale 1951*—the club's record of Rochdale in Festival year. Lengthy reports appeared in the local Press and, as a direct result, membership has increased and the club is now in a "very sound financial position".

Sale C.S. (Hon. Sec.: Herbert G. Percival, 97 Atherton Lane, Ashton-on-Mersey, Sale, Manchester). There has been much excitement at the club H.Q. following the receipt of the news that the society's film *Never a Cross Word* gained a Silver Plaque in the 1951 A.C.W. Ten Best Competition. (Full results appear on page 26.) The news arrived on the day that the camerawork for the second film began and members set to work with even greater enthusiasm.

Sheffield Nine-Fivers A.C.S. (Hon. Sec.: G. B. Stockley, 6 Eyecourt Road, Sheffield). Following the success of the recent film show, another was held in February to an audience nearly three times as big. Two 9.5mm, sound films—including George Formby's *No Limit*—were among those shown. A script for the next production is being selected and it is hoped that filming will get under way early in the summer. New members are welcome to attend any meeting at Wyckiffe Hall, Channing Street, Hillsborough, Sheffield on alternate Fridays at 7.30 p.m.

Southall P. & C.C. (Hon. Sec.: Mrs. J. Robinson, 29 Devon Waye, Heston, Hounslow, Middx.). R. Blore of Leichner visited the club last month to lecture on, and demonstrate, film make-up. A future meeting is to be devoted to practical demonstrations. The filming of *The Sword* continues to make good progress. *The Calgary Stampede, Safety Last*

and *Meet Me in the Local* are to be screened at the May appreciation show.

Stanhope F.S. (President: T. Clark, 60 Sandringham Road, Northolt, Middx.). Camerawork has begun for *The House of the Poltergeists* (9.5mm, 300ft. comedy). The latest production, *This, Our London* (9.5mm, documentary) was screened at a recent meeting with *The Count of Monte Cristo* and *The White Hell of Pitsi Palu*. Plans are being made for the production of a 16mm, drama, *Culprit*.

Swansea & District A.C.C. (Hon. Sec.: D. Owen Evans, Sunny Dale, Dynevor Road, Skewen, Glam.). A recent lecture and discussion on tape-recording was followed by the screening of the March of Time issue dealing with record manufacture. Membership now stands at 24. New members are welcome.

Triad F.U. (Hon. Sec.: Miss B. Whitehouse, 62 Priory Road, West Bridgford, Nottingham). The first prize in the script competition was awarded to Mr. Pitcher for *Harlequinade*—"a modern filmic interpretation of an old theme. *Return to Switzerland*, produced by the chairman, will be screened at the last public library film show of the season. The first 100ft. of the film about Bridgford was taken from an aircraft 1,000ft. above the town. Record shots of activities in Bridgford during the coming year will be incorporated in the film.

Wanstead & Woodford C.C. (Hon. Sec.: Mrs. E. Scarlett, 32 Montalt Road, Woodford Green, Essex). C. A. Hugh talked on the use of exposure meters at a recent meeting and screened his own 16mm. colour film of a journey through the U.S. Six films by the Stoke-on-Trent A.C.S. were shown at a later meeting. The most notable members' film screened last month was J. R. Maddison's 8mm. colour record of golden wedding celebrations.

Warrington C.S. (Hon. Sec.: J. M. Langdale, 81 Whitefield Road, Stockton Heath, Warrington, Lancs.). Films from Wallasey C.S. were shown at a recent meeting. At a later question night, when all members are at liberty to select subjects for general discussion, reversal processing, the use of exposure meters, titling and projector operation and maintenance were dealt with. Trick-photography, the filming of an indoor "quicky" and a "hints, tips and gadgets night" are planned for the near future.

Watford F.S. (Hon. Sec.: Miss M. J. Rowe, 57 Mildred Avenue, Watford, Herts.). Although this society has hitherto specialised only in film appreciation, it is shortly to launch a production unit. The use of premises and a Bolex H.16 have been arranged and interested enthusiasts in the Watford area are invited to write to the secretary. The eight projection meetings normally held during the winter months will, in future, be augmented by meetings of the production unit.

West London F.U. (Hon. Sec.: A. F. Shave, 77a Adelaide Grove, Shepherds Bush, W.12). Good progress is being made by the 16mm. and 9.5mm. units but the 8mm. team cannot continue their production until the trees are in leaf again.

Wimbledon C.C. (Hon. Sec.: Miss Dorothy M. Sheppard, 35 Denmark Avenue, Wimbledon, S.W.19). The filming for *Know Your Borough*, the film about Wimbledon, is now complete except for some shots of the Mayor-making ceremony. Jack Smith and members of the King's College School film unit visited the club recently to screen a programme of school films. The 1952/53 programme is now being compiled.

Wulfrun A.C.C. (Hon. Sec.: G. Hayward, 32 Rupert Street, Wolverhampton). There was a record attendance at the fourth invitation night for the premiere of *Gone to Press* (1,100ft.) by W. Forster. 2,200ft. was exposed for this documentary dealing with the production of a local evening newspaper. Two nature study films by W. G. Baines (Silver Plaque winner in the 1949 Ten Best) were also included in the programme. The filming of *Every Picture*... was completed at a recent ladies' night by an all-feminine cast and team of technicians. A selection of Wulfrun films was shown during a recent visit to the Sutton Coldfield C.S.



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A selection of new and recent additions to the film libraries. Abbreviations used : M. Minute ; D. Director ; number in brackets thus : (2), indicates number of reels.

16mm. SOUND FEATURES

G.B. Film Library

The Browning Version. 89m. D. Anthony Asquith. Michael Redgrave, Nigel Patrick, Jean Kent, Wilfred Hyde-White. Forced to retire prematurely through ill-health, a public school classics master is enduring his last days at school. Humiliations are heaped upon him—the school's most unpopular master. There is a rather contrived happy ending but Michael Redgrave gives a distinguished performance in the leading role, and the supporting players are good.

The Elusive Pimpernel. 107m. D. Michael Powell and Emeric Pressburger. Margaret Leighton, David Niven. The script closely follows the first of Baroness Orczy's series of novels but the excitement which should inform such a film is often lacking. *Highly Dangerous*. 91m. D. Roy Baker. Margaret Lockwood, Dane Clark. A young entomologist is assigned to a Balkan state to investigate the rumour that insects are being bred there for use in bacteriological warfare. Comedy-thriller, artificial but some exciting moments.

I'll Get You for This. 83m. D. Joseph M. Newman. George Raft, Coleen Gray. James Hadley Chase thriller about an American gambler and his adventures with the police and a counterfeiting gang on the Italian Riviera. Pleasant Italian locations for some fast-moving situations.

Ma and Pa Kettle Back on the Farm. 80m. D. Edward Sedgwick. Marjorie Main, Percy Kilbride. Simple comedy in which rich and disapproving in-laws visit the Kettle family on their farm. Confusion arises when the in-laws scheme to take the Kettles' grandson home with them.

Ron Harris

This Is My Affair. 89m. D. Michael Gordon. Susan Hayward, Dan Dailey, George Sanders. Adapted from the American novel, "I Can Get It for You Wholesale", this is the story of an ambitious young mannequin, a suave dress designer and their New York associates. The dialogue is bright at first but it soon flags.

Halls of Montezuma. 112m. D. Lewin Milestone. Richard Widmark. Well written story about a company of U.S. Marines who land on a Japanese-held island in the Pacific during the second World War. It is, however, a curious mixture of the *All Quiet on the Western Front* type of film and the more familiar "patriotic" war picture.

The File on Thelma Jordon. 100m. D. Robert Siodmak. Barbara Stanwyck, Wendell Corey. Good acting in this melodrama about a District Attorney and a married woman who become involved with each other and murder.

Night Has a Thousand Eyes. 81m. Edward G. Robinson, Gail Russell, John Lund. Edward G. Robinson effectively portrays a frightened, bewildered man who has the apparent power of foreseeing tragedy.

Metro-Goldwyn-Mayer

Vengeance Valley. 82m. D. Richard Thorpe. Burt Lancaster, Robert Walker. This western concentrates more on character relationships than is usual and is very effectively handled. Complete programme with : *Traffic with the Devil*, 19m.; *That's His Story*, 9m.; and *Bad Luck Blackie*, 7m.

Pages Love Song. 76m. D. Robert Alton. Esther Williams, Howard Keel. Beautiful photography in this modest story of the romance between an ex-schoolmaster and a local Tahiti girl. Excellent scope for Esther Williams's swimming displays and Howard Keel's singing.

With *Miracle at Lourdes*. 10m.; *Our Pals*. 16m.; and *Equestrian Queen*. 10m. *Three Guys Named Mike*. 90m. D. Charles Walters. Jane Wyman, Van Johnson, Howard Keel, Barry Sullivan. Light-hearted comedy about an air-hostess and three men named Mike who propose to her. Authentic backgrounds to interest the air-minded.

With *Ause Coast*. 16m.; and *Wrong Way Butch*. 10m. *Wedding Bells*. 93m. D. Stanley Donen. Fred Astaire, Jane Powell, Peter Lawford, Sarah Churchill. Brother and sister musical comedy stars bring their show to London at the time of the royal wedding. They fall in love but neither is prepared to sacrifice their freedom until the spectacle of the royal wedding makes them change their minds. Slender plot but two first-rate dance routines by Fred Astaire.

With *Music Made Simple*. 7m.; and *Australian Diary*. 3839. 20m.

Grounds for Marriage. 90m. D. Robert Z. Leonard. Van Johnson, Kathryn Grayson, Paula Raymond, Barry Sullivan. Entertaining comedy about a doctor and his opera-singer wife. Competently directed and well played by a good cast.

With *The Grand Ducky*. 16m.; and *The Man on the Deck*. 11m.

Kim. 112m. D. Victor Saville. Errol Flynn, Dean Stockwell, Paul Lukas. Adapted from the novel by Rudyard Kipling about the orphaned son of a British soldier who is brought up as an Indian. He is trained as a spy and later captured by two Russians, but his boyhood hero, a red-bearded horse-trader, comes to the rescue.

With *Jerry and the Lion*. 7m.

Plato Films

The Village Teacher. 110m. D. Mark Donskoi. Vera Mareskaya. A young girl falls in love with her partner at an old scholars' ball. He is arrested just before the wedding and she sets off alone to become a schoolteacher in Siberia. Fine photography. English sub-titles.

Academician Pavlov. 120m. D. Gregory Dvovich Roshal. Alexander Fedorovich Borisov. The life and work of Ivan Pavlov, the physiologist. English sub-titles.

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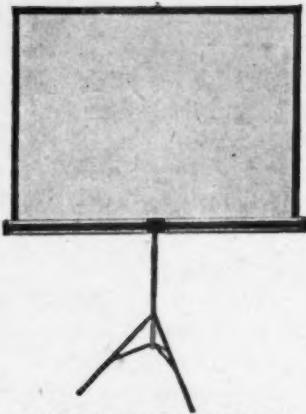
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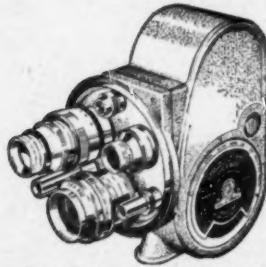
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perfect condition, used only 4 times, £75. Seen
Gravesend. Box 1067.

Two first-class 16mm. projectors: Agfa Movector,
reversing motion light booster, brilliant pictures,
£50; Kodascope D model, little used since overhaul,
£30 or nearest offers. Murdoch, 11 Netherpark
Avenue, Glasgow, S.4. Merry Lee 5540.

For Sale. Debrie 16mm. cine projector, sound and
silent, with accessories, price £150 or near offer.
May be seen at 11 Langley Avenue, Surbiton, Surrey,
during the day between 9 a.m. and 5 p.m.

9.5mm. Pathé 200B, complete with resistance and
instruction manual, little used, genuine super
bargain, £18.10. Marsh, Hilton Low, Woolston,
Ossett.

Kodascope 8/45, 300w. lamp, excellent condition.
Pathé 200B, 9.5mm., 900ft. reels, case. Offers.
Mainprice (R), Withinlee Ridge, Prestbury, Cheshire.
Dekko 8mm. Projector, mint, case, splicer, spare
lamp, £30. Pooley, 1 Copthall Gardens, Twickenham,
Middlesex.

Specto 500, 9.5, new, £35. Perfect Scophony
Soundmaster and Acos 22/2 microphone, £40. Box
1039.

Pathé Gem Projector and H Camera, good condition,
£42 together. Allen, Abbey Farm, Glastonbury,
Somerset.

9.5 Projectors. Specto, as new, £27.10.0; Ace £4;
Pathé B Motocamer £9. Renwick, "Longfield",
Elm Grove, Hornchurch. Phone 2073.

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16mm. Bauer 300w. £8 10 0 and 12 instalments
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16mm. SOUND/SILENT G.B. L.516 PROJECTORS
As new. A few left at £99. H.P. terms available.

16mm. SOUND LIBRARY. Star selections.
Rentals from 4/- per reel 2 nights.

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Size 12ft. x 9ft., in boxes. Brand new, price £15
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Also lenses.

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Telephone : GERRard 1123

Bell & Howell/Gaumont 613 Projector, 750 watt, complete, £70. 8 Broad Oak, Farnham Road, Slough. Telephone 2193.

Bolex G.916 Projector, 9.5mm. and 16mm., 500 watt lamp, excellent condition, £47-10-0. Four days approval against cash. Purdie Croft, Bucklesham Road, Ipswich.

Surgeon offers G.B./B.H. Projector Model 601 "Compact", built-in detach. speaker, also complete 12" speaker unit. Used with care solely by owner. Excellent condition, £156. Also 3" Kern Paillard lens, unused. Box 1050.

Pathé Gem 9.5mm., latest model, absolutely mint condition. £28-10-0. Box 1048.

Brand new Debric D.16 Sound Projector, unmarked,

complete, original packings, genuine bargain, £199

(List £270). Box 1049 Sussex.

For Sale American 16mm. Bell-Howell Filmosound

Projector with Loudspeaker and Screen, perfect

condition, £100. W. J. Burgess & Co. Ltd., Lyppiatt

Road, Bristol 5.

Bolex G.916 Dual Projector, complete for all voltages. Fitted with Boneham & Turner Sound Head and amplifier for both 9.5 and 16 mm. Silent and Sound films.

£85. Cine Kodak Special Camera, with Kodak f/1.9 lens, Wide Angle f/2.7, 2" f/3.5 lens, 3" f/4.5 and also 6" f/4.5 lenses, with adaptors and viewers for each lens. Reflex prismatic focusing. Variable shutter sector, enabling fades to be made even in the brightest sunlight. Interchangeable magazine, and complete with extra magazine. With set of gate masks and special carrying case. A very nice outfit. £490. Sheffield Photo Co. Ltd., 6 Norfolk Row, Fargate, Sheffield 1. Phone 22079. Kodascope 8/46 Projector, unused, £25. Phone: Western 9227.

Dual Specto Educational 9.5mm. with scanrite sound head, amplifier, and speaker. Four 900ft. reels, 1 movietone, 32" screen. £70. Reason for sale: going abroad. Apply Box 1070.

Kodak 8/80 8mm., 300 watt, fibre case, excellent, £27. 51 Prospect Place, Swindon.

16mm. Sound Projector, 750 watt lamp, 12 watts sound, 1,800ft. arms, excellent condition, £70 or P/Ex Silent. BUCKhurst 5177. BM/BTRG.

Bolex G.3 tri-film projector, complete with 2 projection lenses. Bargain £57-10-0. Box 1073.

Accessories

For sale. Blendux Photo-electric Exposure Meter, as new price £3.15. Apply Box 1040.

Magnetic Tape Recorder, "Bristol Cine", 8 watts output, new, surplus to requirements, unrepeatable, £46. Trial invited, carriage charged. Theatrical Sound, 90 Grestone Avenue, Birmingham 20.

Scophony-Baird Tape Recorder, complete Amplifier and Speaker, new condition, very reasonable. Box 1041. One only A.C.E. 9.5mm. Sound Unit, new, £30. Any demonstration. Buyer collects. G. W. Argent Cine Service, 3 Institute Walk, East Grinstead, Sussex.

Ex-Government Surplus. Reels 1,600ft. 12/6. Cans 2/6. 400ft. Reels 2/6. Fibre Transit Cases to hold two 1,600ft. Reels, fitted straps, new 7/6. Carriage extra. Midland Film Library, 137 Vicarage Road, Langley, Oldbury, Nr. Birmingham. Phone: Broadwell 1214.

16mm. Reversible Film, highest quality, 4/- for 50ft., incl. P.T. Gratospool, Dept. X, Glasgow, C.3.

The following new and used equipment is for disposal by Peak Film Productions, who are reorganising their equipment:—A Bell & Howell 16mm. Filmo animated viewer, splicer, transformer for direct running from mains; A Bell & Howell non-animated 16mm. viewer; A Muray 16mm. viewer (new) direct from mains, no joiner; A Bell & Howell Filmo silent 16mm. projector, secondhand, complete; A Bell & Howell (U.S.A.) 8mm. cine camera, f/2.5 lens; 2 new French twin lens reflex cameras, 6cm. square; 2 cine tripods; A Unipod; A Bolex cine fader; A studio broad, 500w. heavy duty, no lamp; portable cine screens; A Selectalux 5-way photoflood dimmer, new; some Bauchet reversal stock, and Ilford Pan F and H.P.3 neg stock (in date); Quantity of lidded 40ft. cardboard boxes; A typewriter, etc. Please enquire from Peak Film Productions, 171 Victoria St., London, S.W.1. Phone: Victoria 3767/8.

WHICH DUAL, 16/9 or 16/8?

Whichever it is, the answer is "CINESMITH". British pioneer of dual projection with the first 16/9 conversion of the 2008 in 1933 and of the Specto in 1936; for years we stood alone. Today we provide the only British 16/8 (Specto projector and CINESMITH Dual). For your projector sound unit, or conversion, write CINESMITH for expert attention. S.A.E. please.

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S/S Dekko model 110 8mm. f/2.5	£27 10 0
S/H Dekko model 104 9.5mm. f/2.5 T.T.H. Mint	£25 0 0
S/H Dekko 9.5mm. metal body, f/1.5 Dallmeyer	£25 0 0
S/S Specto 8mm. standard projector	£29 15 0
S/S Pathé Gem projector	£29 15 0
S/H Kodascope B/45, 200w., mint	£25 0 0

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Telephone - - Waterloo 123 and 3904

For sale. Full sized cinema screen, 14 x 14, suitable church hall or factory canteen, can be cut down, nearest £10. Box (Warwick) 1057.

Sound Magnet Tape Recorder, Model 50, excellent condition, fitted recording level meter, 10 watts output, £35. Green, 40 Glenhouse Road, Eltham, S.E.9.

Brand new washable white or silver screens, 46" x 36", fully fitted, side stretchers, etc., very sturdy. Fraction of list 50/- each. Universal 8mm., 9.5mm., 16mm. film splicers on wood baseboard, mint, with instructions, listed £4.15, bargain 45/- each. Also 16mm. sound films for sale. Wanted: G.B. L.516, reasonable. Sparkes, 69 Fortis Green, N.2.

Kodachrome 8mm. Double-run for sale. Byron 5352.

Zoom lens £25; Kodatoy 16mm. Projector £8; Vebo Titler £2; 5ft. beaded screen £4. Box 1045.

Cefix Screen (5 x 4), new, glass beaded, fitted electric draw-curtains, battery control, folds away automatically when closing, £14. Box 1044.

Haynor 2 latest 8mm. Animated Cine Viewer, duplicate gift, new and unused, cost £15-17-6, will accept £7-10-0 or best offer. Seen London, cash only, no approval. Box 1046.

Scophony-Baird Tape Recorder, 2 reels tape, under guarantee, £53. Clarkson, 2 London Road, Kettering.

Two complete sets Klangfilm Talkie and Projector apparatus, with spare parts, all in good condition. Price £1,000. Enquiries to LONDON WALL 7051.

Viewer Kodak 16mm. £7-10-0; B. & H. Projector, 400w., V.V.R. case £29-10-0; Splicer B. & H. 8/16, unused, £4-15-0; B. & H. Voltmeter, 50v., £1-5-0; Kodascope Projector C, 2" lens, 32v., no lamp, suitable spares, £4; B. & H. 16mm. Enlarger, unused, £1-10-0; B. & H. 4.5mm resistance, £1; 300w. lamp, prefocus, unused, £1; 2 used B. & H. lamps, 200w., 250w., £1; 2" lens Kodascope A, £1-10-0; 8mm. Sportstar E.R.C., perfect, £42. Box 1075.

MISCELLANEOUS

Clifton Tape Recorder, excellent quality, good condit on, two speeds £45. Allen, Abbey Farm, Glastonbury, Somerset.

Brimain Petrol Generator set, 230 volt a.c., 1.25 KVA, 50 cycles, complete with remote voltage control box for use with 16mm. talkie projector. Buyer collect. £45. Resound, Colehill Road, Sutton Coldfield.

Duplicating. First-class work coupled with lowest costs. Price list on request. R. F. Allsop, 25 Heygate Street, Market Harborough.

Reconditioned Cinema Chairs for sale. Bovilsky, Seating Specialist, 34 Batson Street, Glasgow.

Arriflex 16mm. motorised printer £35; Morse 16/35mm. developing tank £10; Cine cameras and studio for hire; 16mm. developing, printing and titling. BUCkhurst 5177. BM/BTRG.

WANTED

Wanted. Good tape recorder, 16mm. animated Viewer, and projection stand. Sale: T.T.H. 4" projection lens. Box 1042.

Palliard Bolex H.16 late model for cash. Reasonable (London), full details please. BM/YAK, London, W.C.1.

Cine Kodak Special, also Model K wanted. Particulars, and price 151 Kenton Road, Gosforth, Northumberland.

Wanted for cash. Cameras, projectors, films and apparatus. Good pri es paid if in first-class condition. Penrose Cine Ltd., 69 Streatham Hill, London. Phone: Tulse Hill 6756

16mm. Cine Camera wanted, good condition essential. Deta ls and price to J. Holding, 39 Mincing Lane, Blackburn.

Urgently Wanted. 16mm. and 9.5mm. Sound and Silent films in good condition, top prices paid. Films for sale or exchange. Midland Film Library, 137 Vicarage Road, Langley, Oldbury, Nr. Birmingham. Phone: Broadwell 2124.

Pathé 9.5mm. silent films (good condition) wanted for cash. Send list of titles for our o fer by return. Cinemart 7 The Boulevard, Balham, London, S.W.17.

Wanted 16mm. Sound Shorts. Must be good condition. State length, price, etc. Box 1051.

Secondhand 16mm. Editor/Animated Viewer required by Film Unit at 6 Buckingham Gate, London, S.W.1. Fair price offered. Write "Identity Films" at above address.

For Kodak Special. 1" Bloomed lens. Price and particulars to Box 1069.

Sub-Standard Rights wanted for all type Silent subjects suitable home projectors, specially Cowboy, Cartoon, Comedy, Serials. Send details, footage, subject, price, etc. Box 1052.

Wanted. Interesting 16mm. films, amateur or professional. Good prices paid. Box 1054.

Tape Recording Machine. I will pay up to £30 for a good machine. Prompt cash transaction. Box 1053.

Wanted. Wide-angle focusing lens for Kodak Special. Also 24" f/2.7, spare magazine, and Kodak extension tubes. Box 1064.

Wanted. Bolex titler complete, also lenses for Bell Howell projector. Box 1065.

Wanted. Optical Finder and Reflex Finder Magnifier for Kodak Special. Also tripod. Box 1066.

Wanted. 16mm. films, Sound/Silent (cash). 4 Eastdown House, London, E.8. Cissold 3340. 9.5mm. silent films in perfect condition wanted. 300ft. 25/-; 200ft. 16/-.. Robinson, 11 Haldane Road, East Ham, E.6.

F/1.9 lens. Reverse. Appearance secondary. Box 1071.

AUCTION SALES

Auction Sale. A special auction sale of cameras, cine cameras, projectors and other photographic equipment, binoculars and optical equipment, will be held by Messrs. Bradley & Vaughan, Chartered Auctioneers & Estate Agents, at the Sussex Auction Galleries, Haywards Heath, Sussex (Tel. 91) at an early date. Entries should be made at once to the Auctioneers at the above address. Full details on request.

Southern England Photographic Auction (following recent successful Preliminary) takes place on June 11th, 1952 at Wimborne Auction Rooms, Wimborne, Dorset. Entries of Surplus Trade Stocks, Equipment, etc., can be accepted from Professional and Amateurs, Cine and Still. Catalogues 1/-.. Details from Auctioneers, Welch & Lock, Wimborne 700.

BOOKS AND MAGAZINES

American Magazines. 1 year's inc. subscription to Home Movies, 28/6; Movie Maker Mag., 28/6; Modern Photography, 32/-; Popular Photography, 35/-.. Send for free booklet quoting all others. Willen Ltd. (Dept. 18), 101 Fleet St., London, E.C.4.

REPAIRS

8mm., 9.5mm., 16mm. Camera and Projector repairs, overhauls, by precision engineers. J. Mant, 28 Tuckers Road, Loughborough, Leica.

The Repair of cine cameras and projectors calls for specialized knowledge and equipment. We have both. Works reports and estimates submitted free and without obligation. Burgess Lane & Co., Sunleigh Works, Sunleigh Road, Wembley, Wem. 2378.

Projector repairs (sound and silent). Delivery and collection service within 20 miles London or Brighton. Fully equipped workshops and trained staff. Quick and efficient service. John King (Films) Ltd., 7/9 Glentworth Street, N.W.1 (WELbeck 1157), and Film House, East Street, Brighton (25918).

Exposure Meter repairs are the speciality of G. H. Bennett, 64 Southend Road, Grays, Essex.

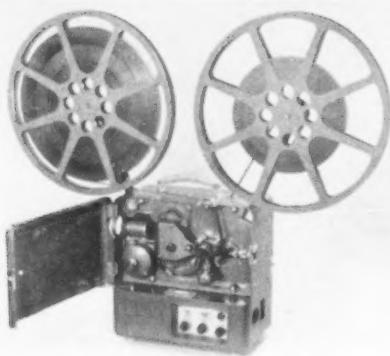
SITUATIONS VACANT

All advertisements in these columns are, where applicable, subject to the notification of Vacancies O d r 1952 with particular reference to Article 3 thereof.

16mm. Cinematographer wanted for summer season, holiday resort in Britain. Experienced photography, projection and processing. Good wages. Box 1056.

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DANSON "540," 16mm. SOUND/SILENT PROJECTOR
 Danson "540," 16mm Sound/Silent projector, complete with 2 in. coated lens, 500-watt lamp, valves, speaker, 50ft. speech lead, and mains lead, complete in two compact carrying cases

£145 0 0

HOME MOVIES FOR CRITICS

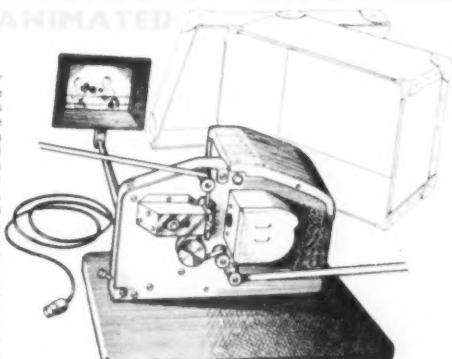
The more one knows of a subject, the more critical one's attitude to its every phase becomes. Those who are fully "in the picture" with regard to home talkie equipment normally begin by criticising the prices of projection outfits capable of giving commercial-cinema quality from 16mm. films, and then complain of the poor performance of some of the lower-priced equipment. We now cordially invite the cognoscenti, as well as those with less experience of this type of equipment, to come along to our cine theatre at "202" to watch, hear, and examine a production which will, we are confident, satisfy them not only as regards cost and performance but also with its beauty of appearance and exceptional portability. We refer to the

THE WAKEFIELD ANIMATED CINE EDITOR

Our illustration shows what the Editor looks like, but it cannot show the brilliance of the projected picture or its steadiness: the latter quality in the animation comes through the use of a combination of revolving prism and shutter in the projection system, a method which we have found definitely superior to the use of hexagonal prisms. The brilliance derives from the use of a 24-watt car headlamp bulb—this type is used in view of the ease and cheapness in replacement when necessary—and so bright is the picture that in a darkened room a quite acceptable 3ft. picture can be thrown. Such a size is unnecessary for actual editing, however, and a 2½in. x 3½in. silver editing screen is incorporated in the equipment. Reverting to the "large picture" angle, the definition is excellent, since the quality of the projection lens leaves nothing to be desired, and the prism is hand-worked from purest optical glass. In the 8mm. version of the Editor, the film passes through a book-type gate as normally fitted to projectors (Wakefield says he designed a projector that would edit, instead of merely a viewer which could give some sort of movie representation) while the 16mm. production has a special curved gate. Both types incorporate a handy notching device for editing convenience.

WAKEFIELD 8mm. ANIMATED CINE EDITOR
 WAKEFIELD 16mm. ANIMATED CINE EDITOR

£16 16 0
 £17 17 0



NEW!

THE BAIRD'S MARK II RECORDING HOME

Those who already possess a Mark I Recorder may wonder how Baird's have been able to improve an instrument already unrivalled at anything like its price: briefly, the answer is that they have almost doubled the frequency response, which now covers from 50 to 10,000 c.p.s., have materially reduced the hum level, which is now negligible, and have incorporated a fast-forward hand control. There are other improvements of a minor nature as well, and the Mark II certainly represents a considerable step forward in the field of "home" recording. We shall be glad to send, by return, full details of the S.B. Home Recorder II

£68 5 0



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Pictures!*



Reversal Cine Films

Sold inclusive of processing. Safety base. Anti-halo layer between base and emulsion which disappears in reversal processing.

GEVAPAN MICRO 23 REVERSAL

Practically without grain. Yields crisp brilliant positives for projection. Perfect panchromatic rendering of all colour values.

GEVAPAN SUPER 26 REVERSAL

Extreme speed, wide exposure latitude, fine gradation, very fine grain and perfectly anti-halo. Panchromatic. Suitable for indoor as well as exterior work.

GEVAPAN ULTRA 32 REVERSAL

Panchromatic and specially coated for filming by artificial light. Its enormous speed (4 times faster than Gevapan Super 26) opens up new filming possibilities.

PACKINGS (Sold inclusive of processing)

16 mm. 50ft. and 100ft. daylight loading spools.

8 mm. 25ft. and 50ft. daylight loading spools of double-8 film. Chargers containing 33ft. single-8 fitting Movex, Nizo, etc. cameras.

9.5 mm. 30ft. (approx.) rolls in tins of 3 rolls for darkroom loading into chargers. 50ft. and 100ft. daylight loading spools.

Obtainable from all photographic dealers

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